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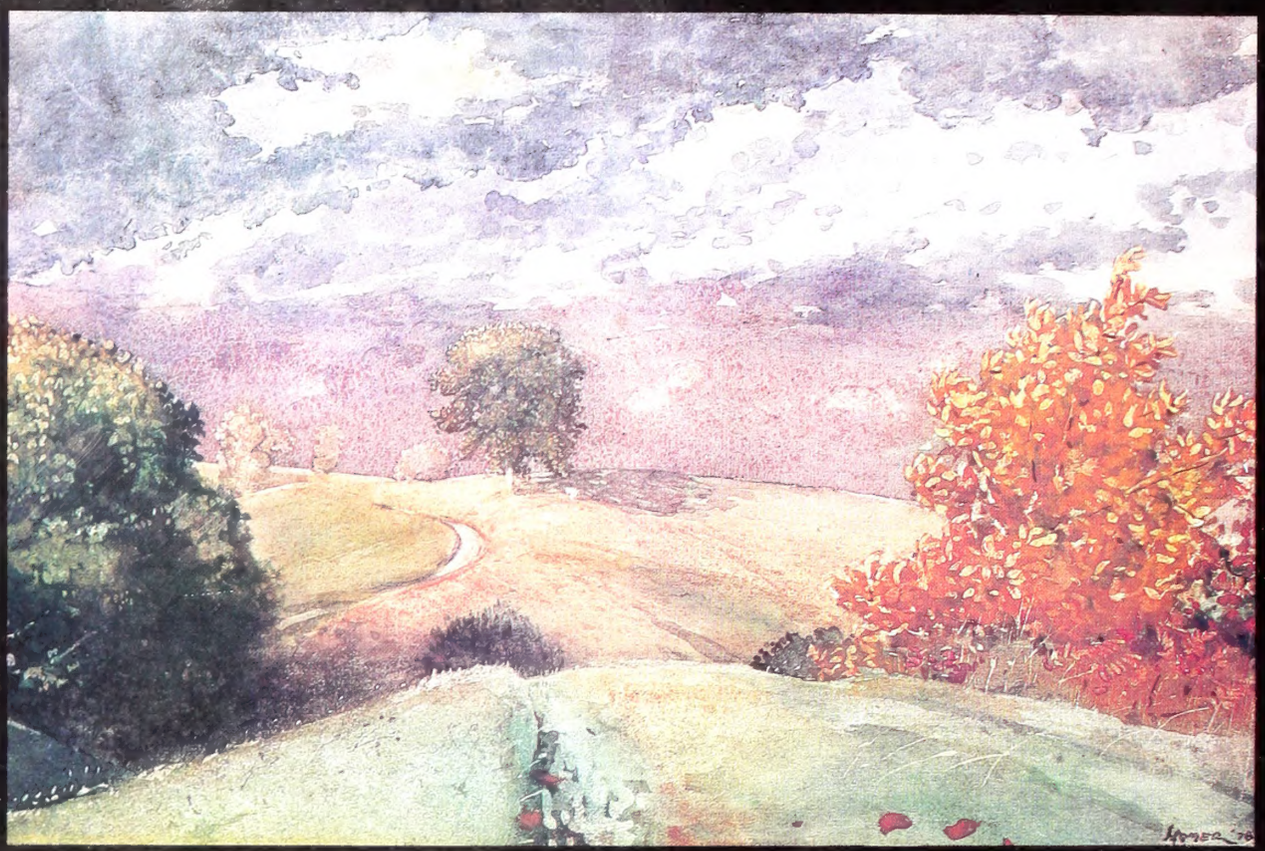

Winslow Homer (1836-1910); Autumn, Mountainville, New York, 1878; watercolor; 13 x 20 inches; signed lower right

Exhibited:

"Second Annual Exhibition," Square Gallery, Museum of Art of Ogunquit, Maine, 1954, number 14.

"The Art of Winslow Homer," Bowdoin College Museum of Fine Arts, Brunswick, Maine, and Women's Union of Colby College, Waterville, Maine, 1954.

"Yankee Painter: A Retrospective Exhibition of Oils, Watercolors, and Graphics by Winslow Homer," The University of Arizona Art Gallery, Tuscon, 1963, page 84, number 63; Reproduced: page 71.

A fully illustrated catalogue is available for $10.00.

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by R. L. Hobson, Plate XV, Fig. 58.
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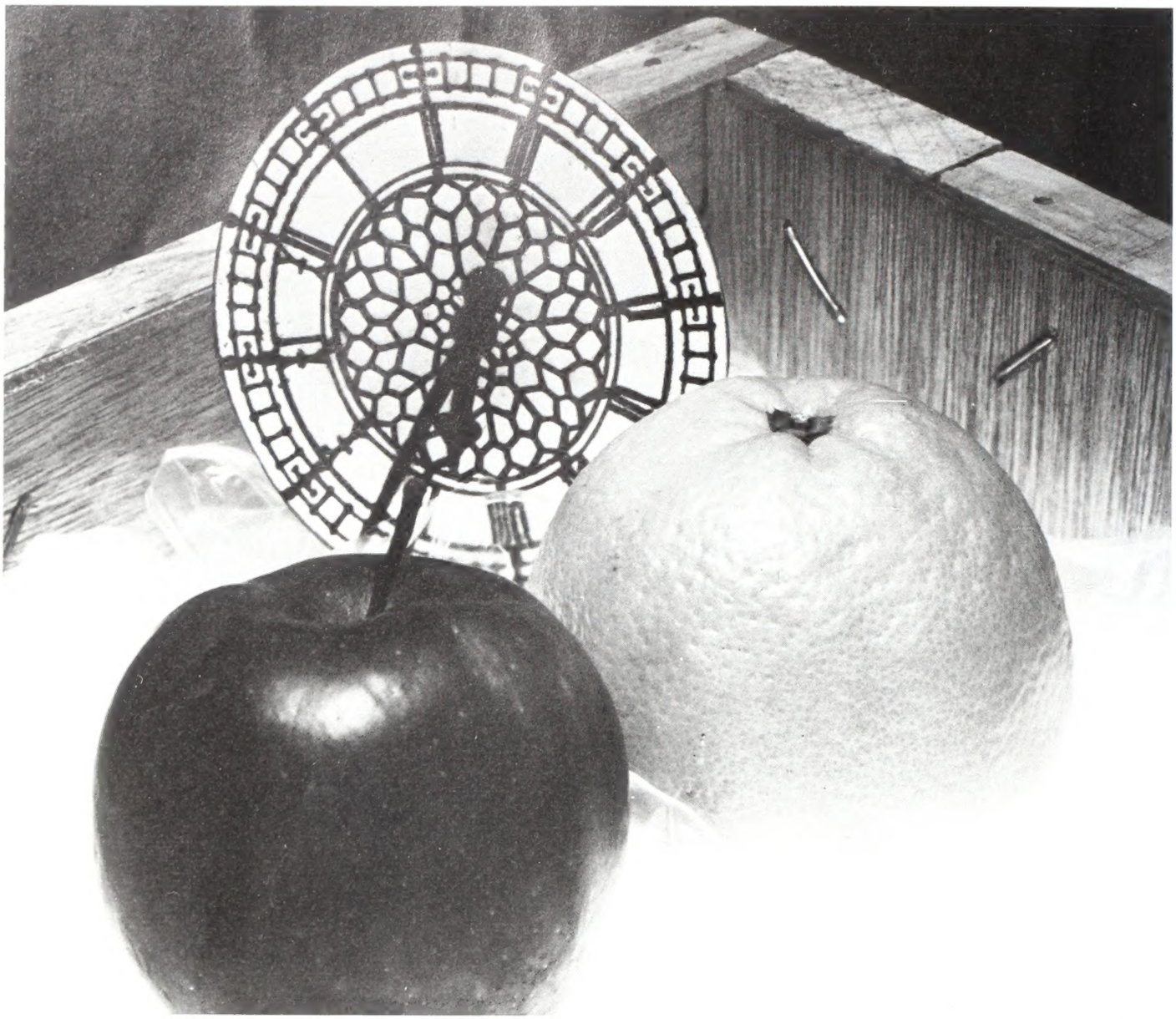

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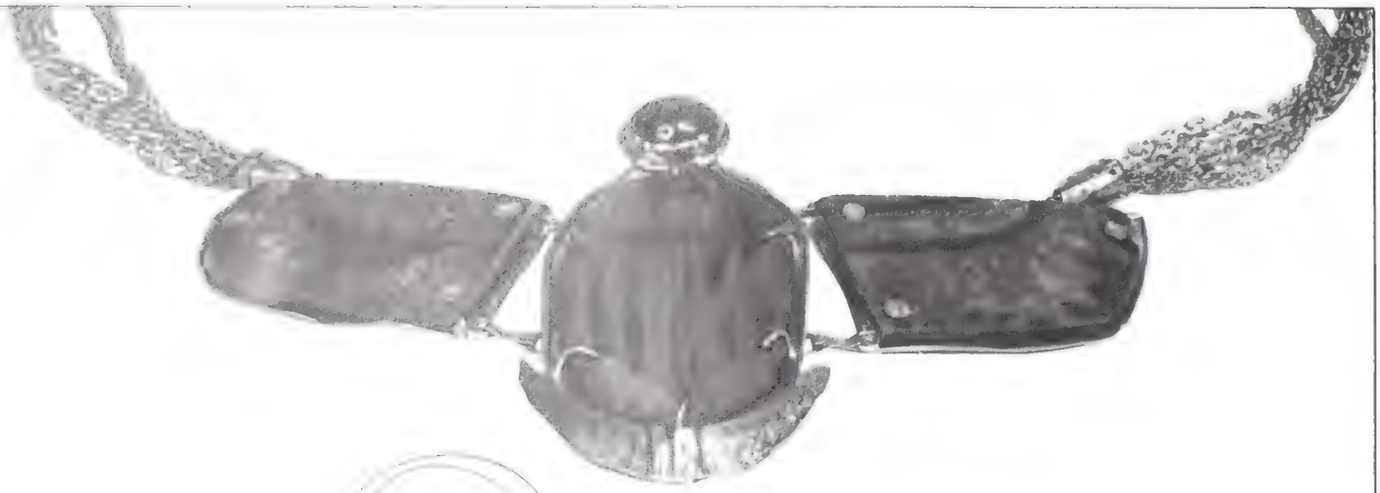

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Thomas Moran, *The Green River Valley, Wyoming*. Signed and dated 1885. 17x25 in., 43x65 cm.

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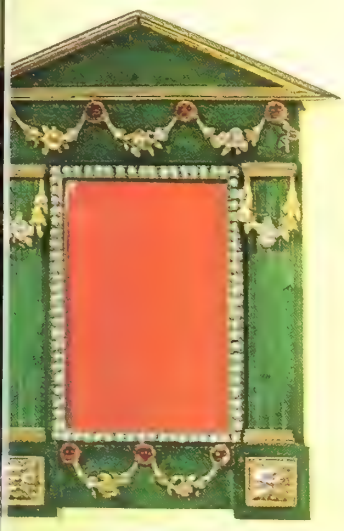

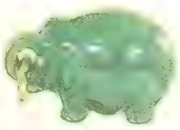

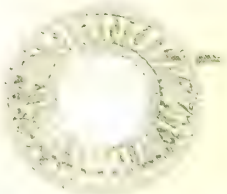

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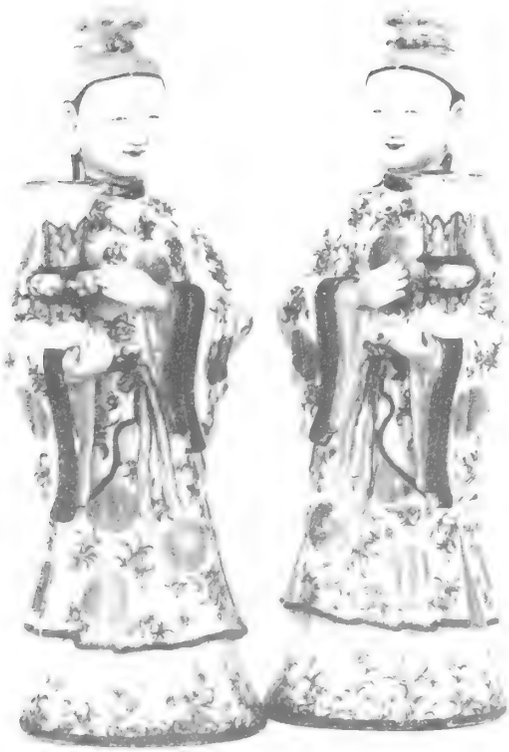

Selection of Far Eastern ceramics

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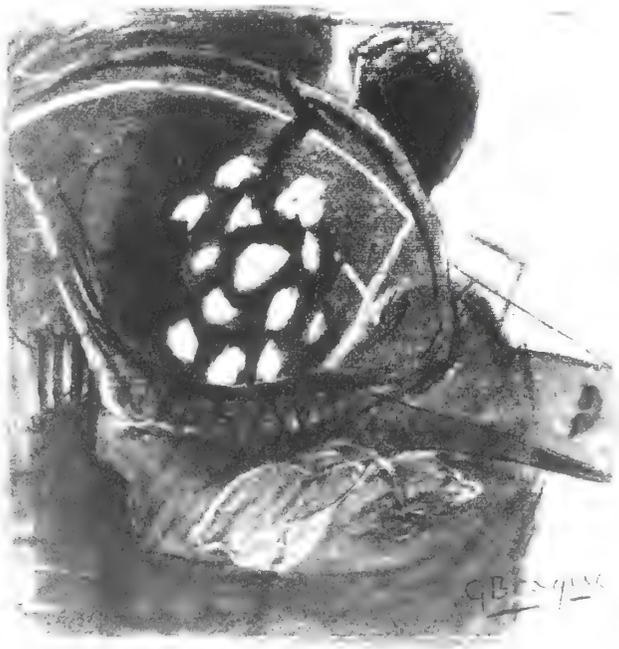

GEORGES BRAQUE, Nature morte.
Pastel, c. 1950. Signed. 31,6 × 31.

A Louis XV BUREAU PLAT,
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«Interno di Castagneto», Stampa 1919
Oil on canvas, monogrammed. 81 × 71 cm

Oreste Cortazzo (born Rome 1836). Oil on canvas, signed. 88 × 147 cm.

[illegible] Cornelis Koekkoek (Middelburg 1803–1862 Kleef).
[illegible] canvas, signed and dated 1850. 41 × 55 cm. Bibliography: Friedrich Gorissen.

Acquired from Durand-Ruel prior to December 1891

Exhibited: Paris, Durand-Ruel, 1891, no. 15

Provenance: Durand-Ruel, Paris; The Metropolitan Museum of Art, New York, 1941

Bibliography: François Daulte, No. 561.

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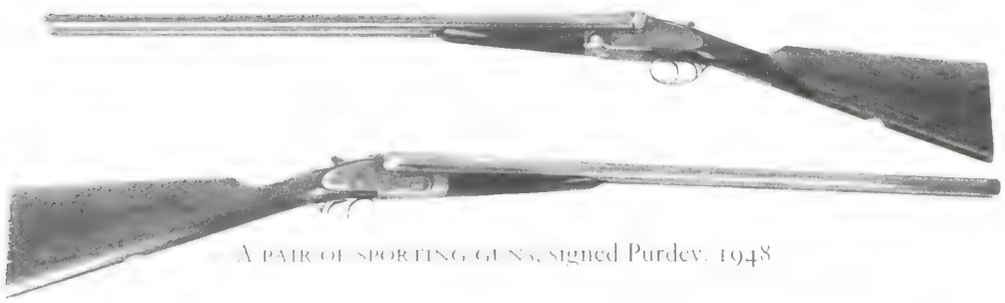
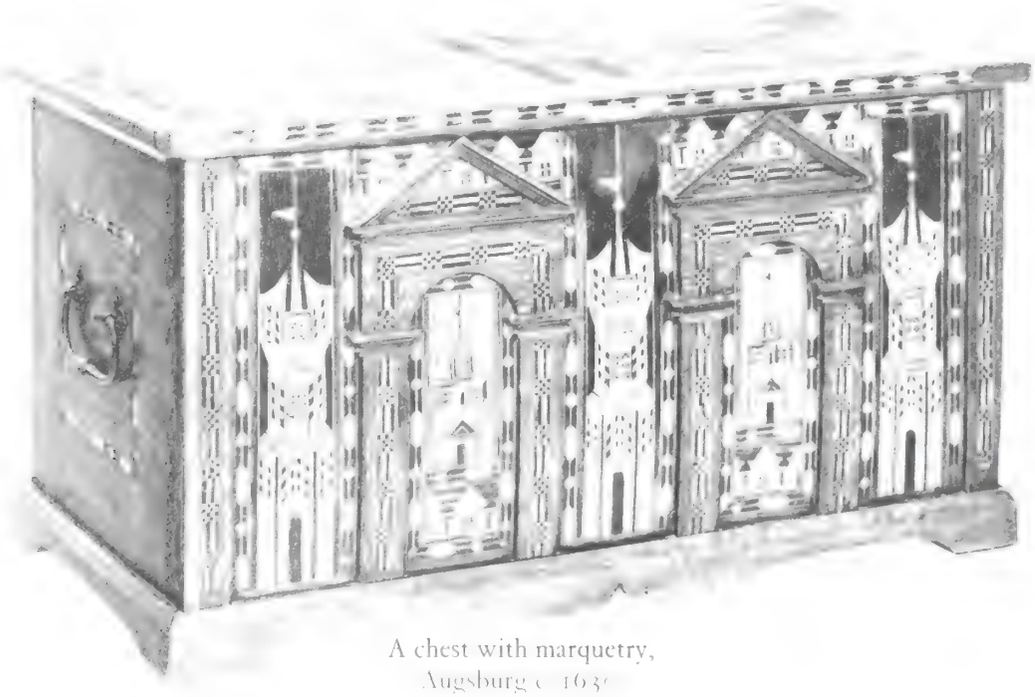
TUREEN AND COVER, Paris, 1819–38.
By Charles Odiot.



A PAIR OF SPORTING GUNS, signed Purdey, 1948



A chest with marquetry,
Augsburg c. 163[illegible]

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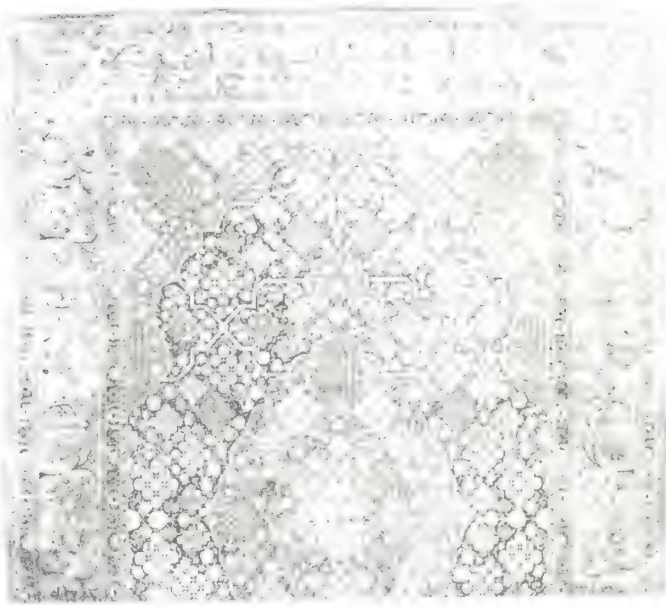
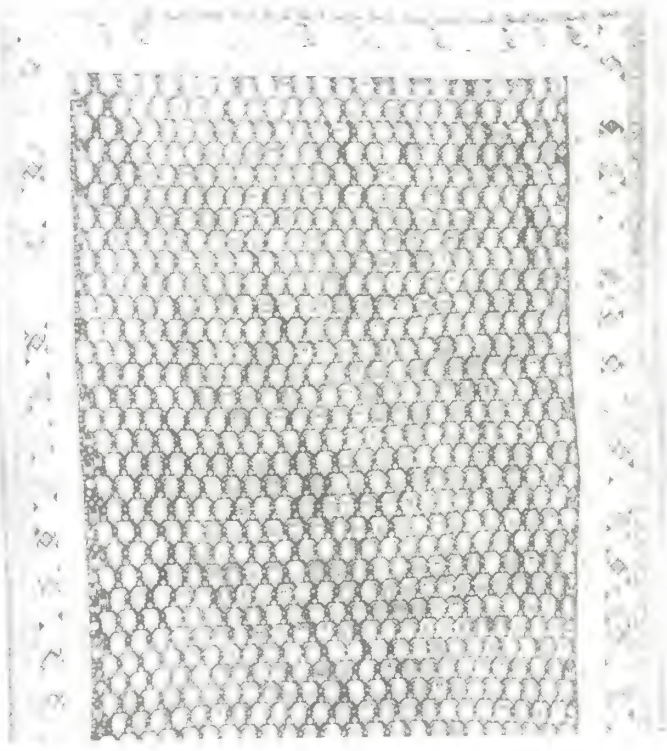


A Kerman silk rug, 2nd half 19th century, [illegible]

A Heriz silk rug, 2nd half 20th century, [illegible]



Bergama Carpet, 1st half 18th century, [illegible]

SALES BY AUCTION MAY/JUNE 1979

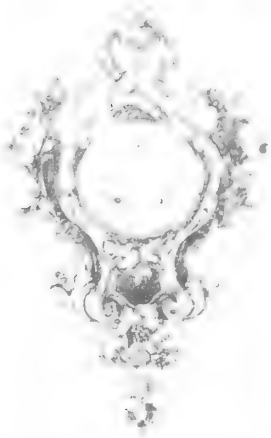
Selection of Oriental works of art.

SALES BY AUCTION MAY/JUNE 1979

HENRI MANGUIN, «Femme endormie», 1906.
Oil on canvas, signed. 74 × 92 cm.
Provenance: Collection Hahnloser, Bern.

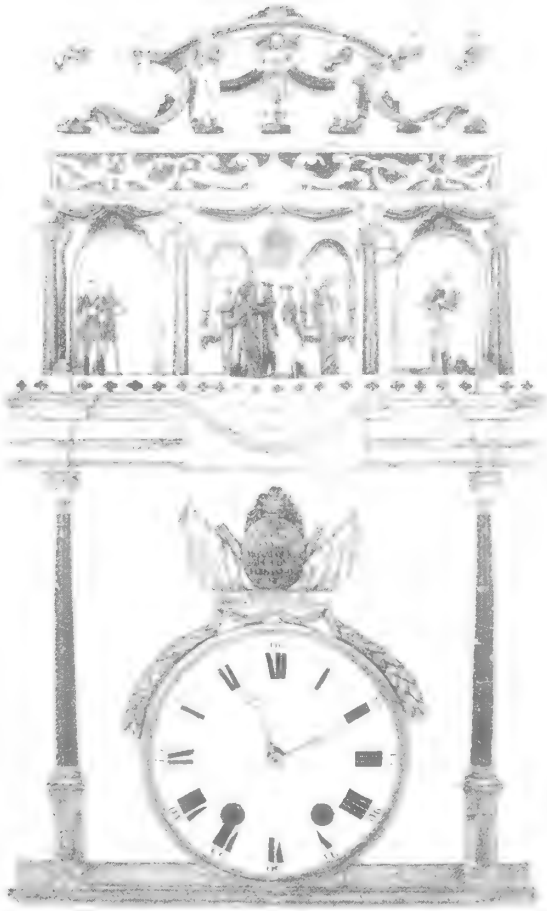
MAURICE DE VLAMINCK, «Rue de village»,
c. 1935. Oil on canvas, signed. 33 × 41 cm.

Musical bracket clock, Louis XV, Neuchatel
Red tortoise shell case
Musical movement with 4 tunes playing
Size clock: H 132 cm



Pendule Cartel, Louis XV
Ormolu bronze, signé Ent Germain
Movement signed Hourlet, H 97 cm

Empire clock
Louis XVI Paris Sèvres porcelain
Ormolu mounts, movement H 42 cm



Red Boulle wood clock, circa 1820, Black Forest
movement by Ignaz Vock, cabinet 241 cm

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Joost de Momper (1564 Antwerp 1635). Oil on panel. 59 × 78 cm.

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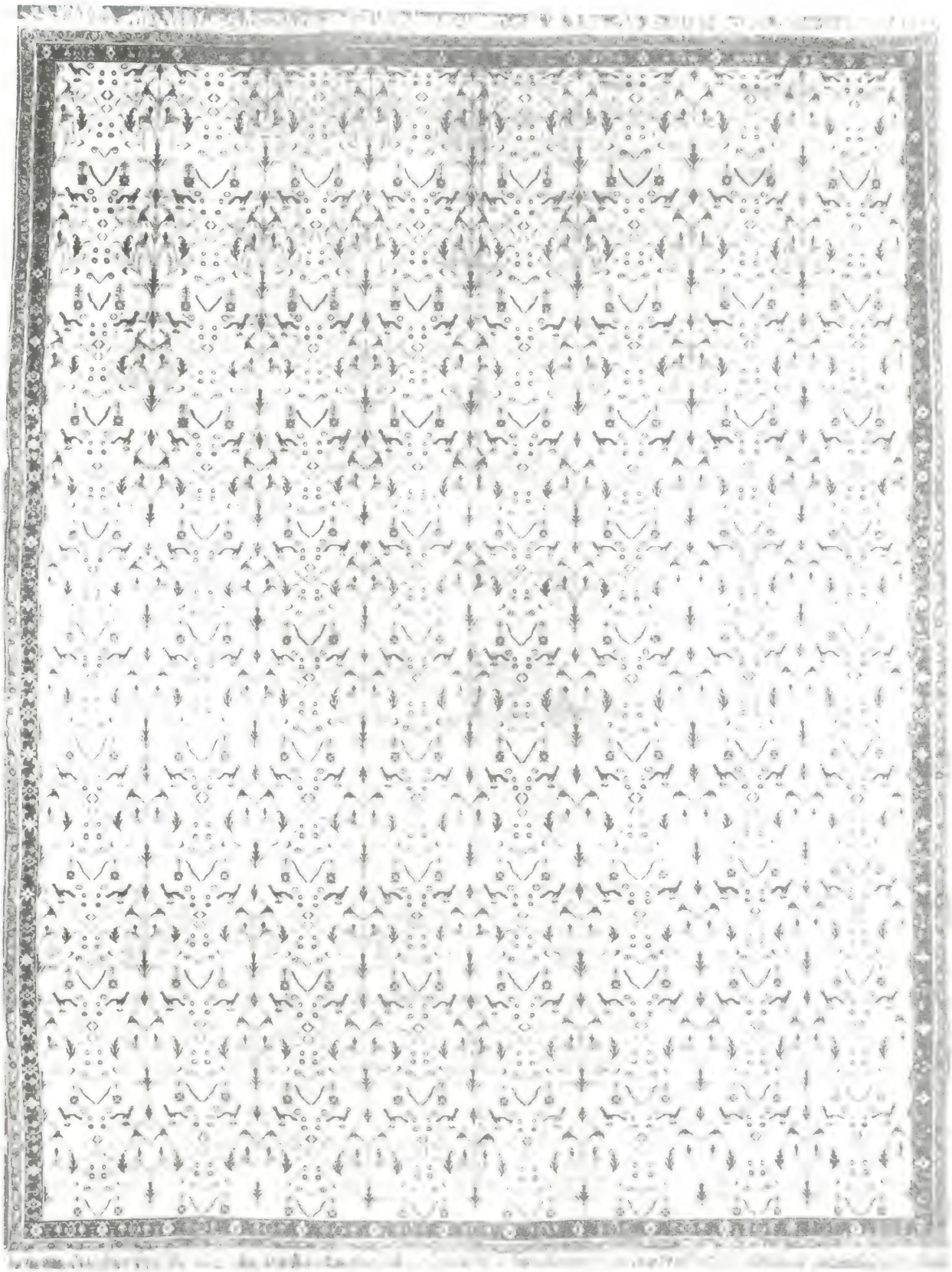

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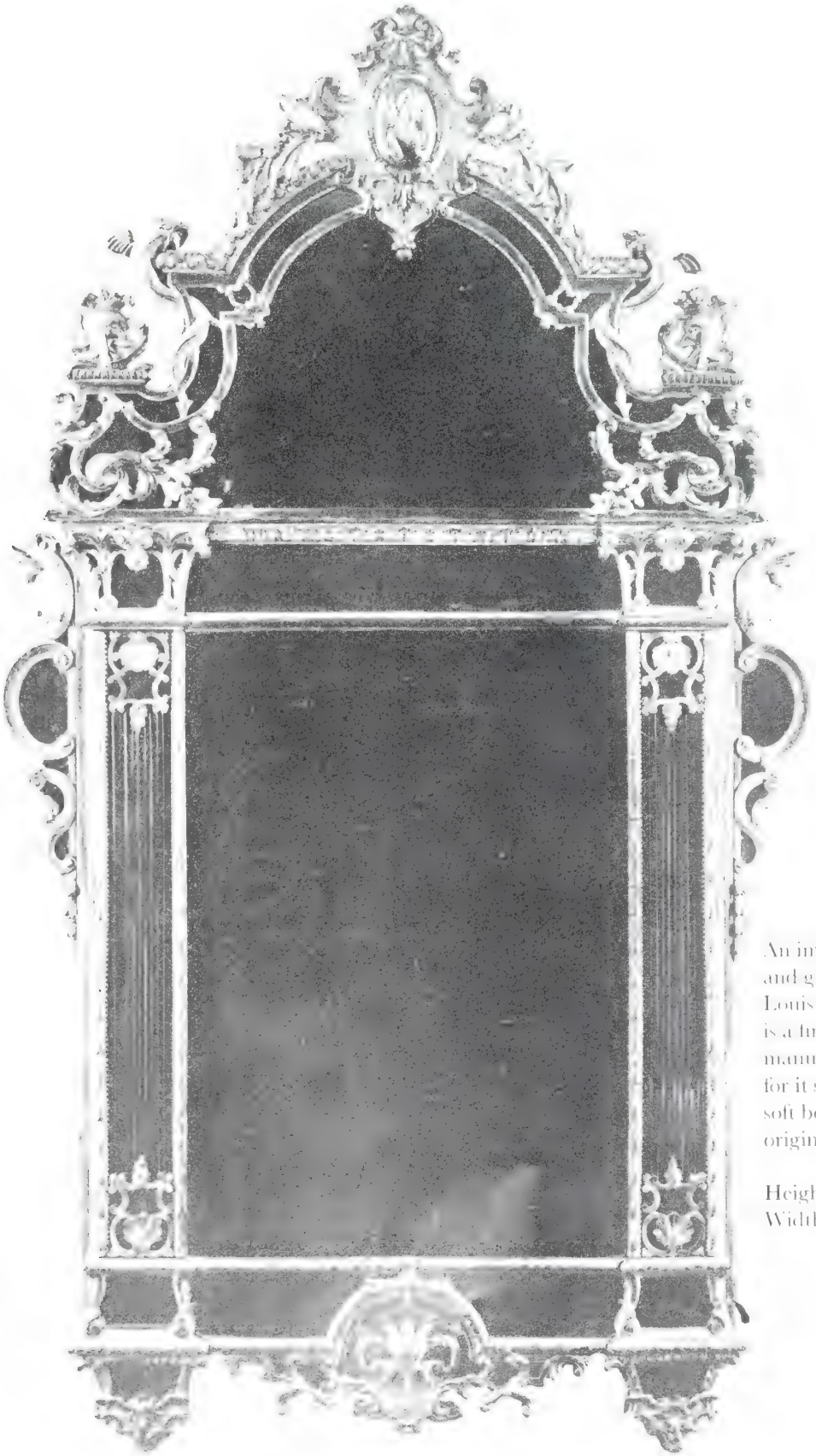

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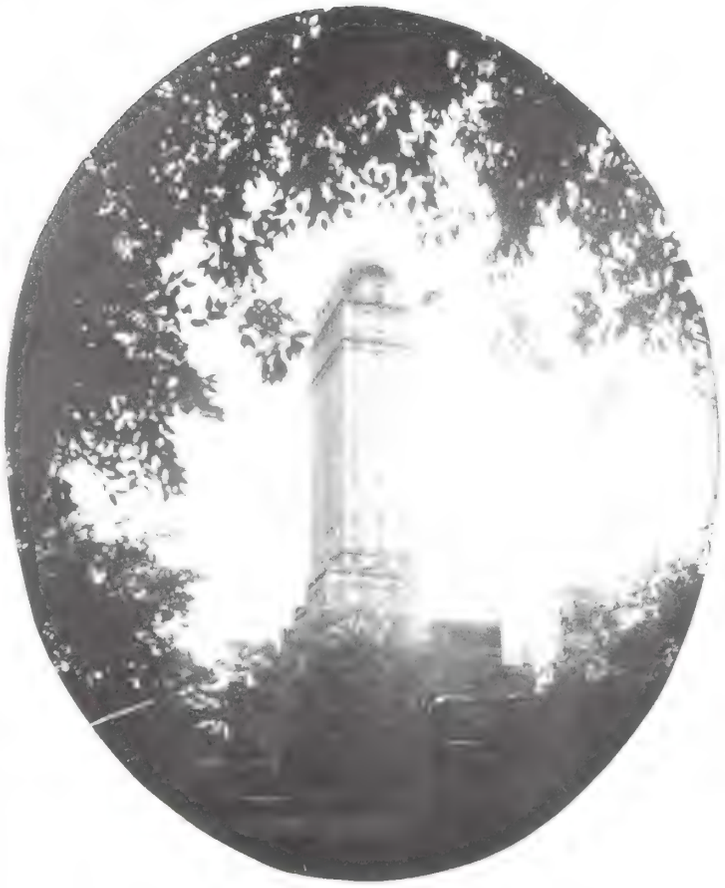

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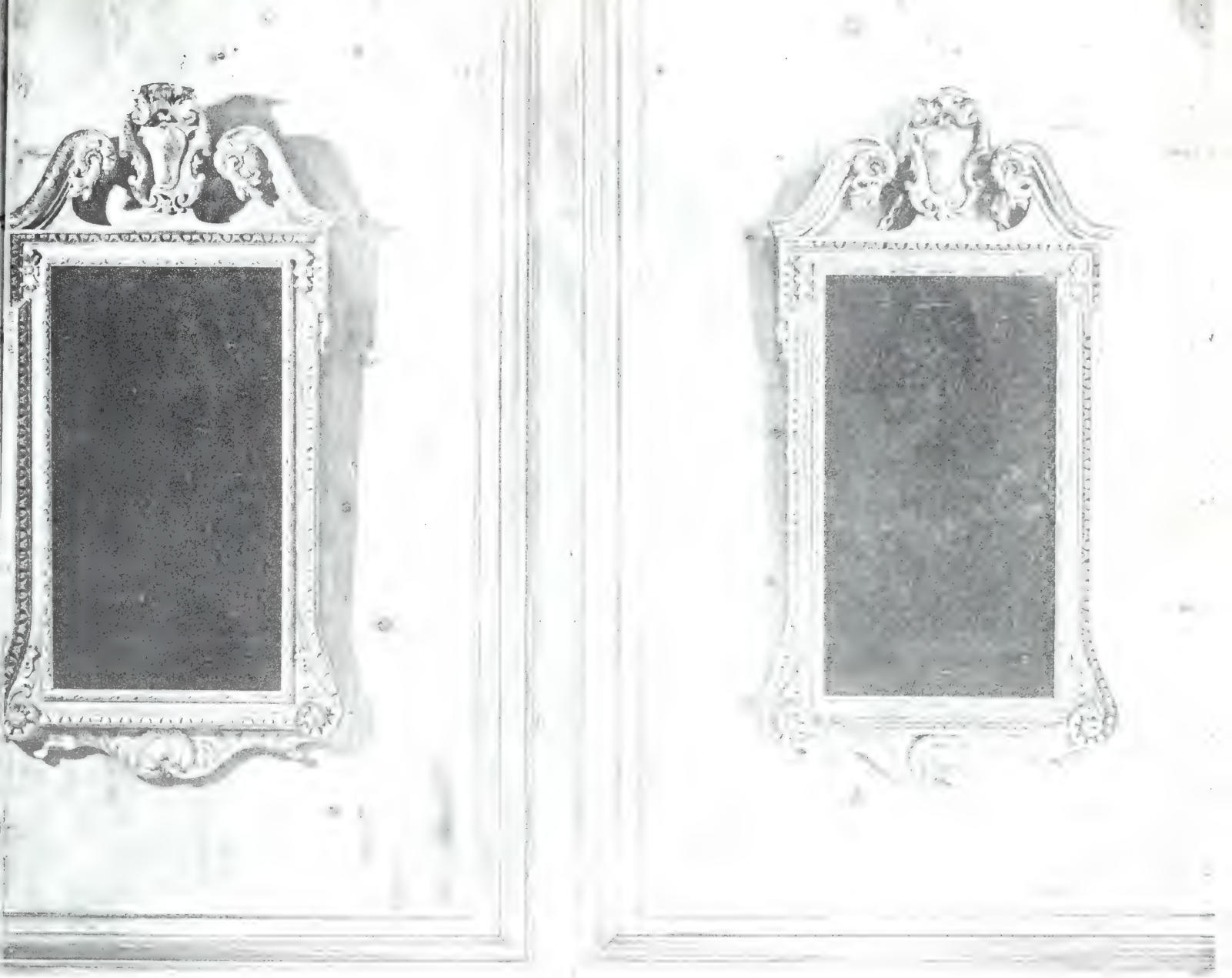

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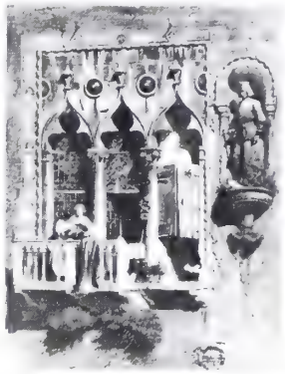

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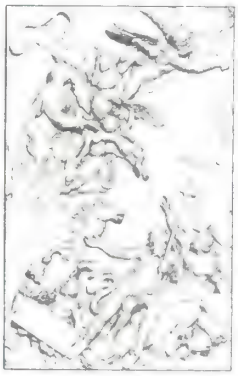

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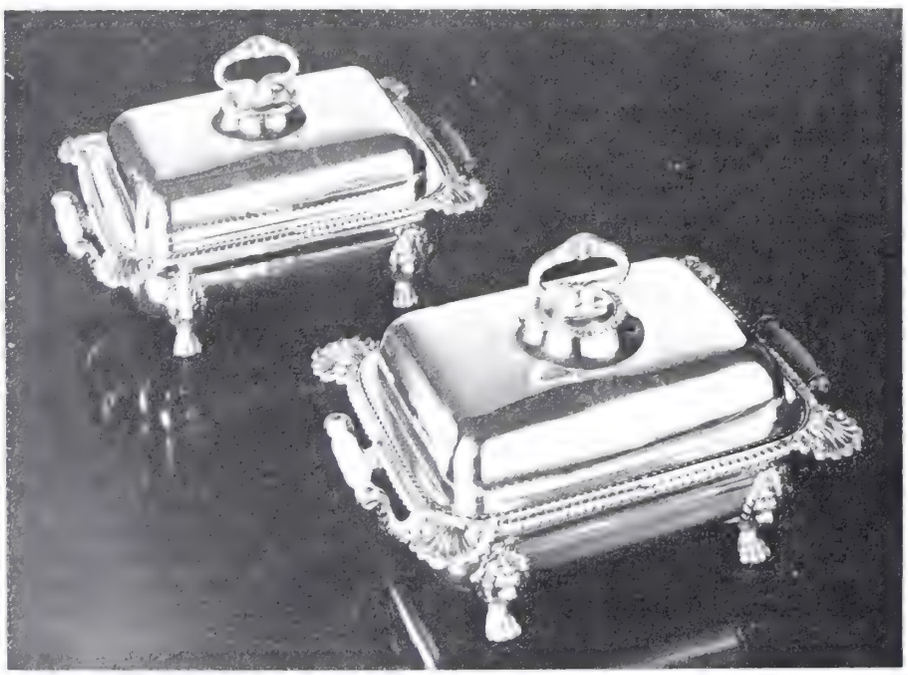

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Catalogue £6 ($18) post paid (Paul)

Friday, June 8 at 2.30 p.m. **Important Continental & English Porcelain & Faience.** Volume Two.
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Saturday, June 9 at 2.30 p.m. **Important French Porcelain.** Volume Three.
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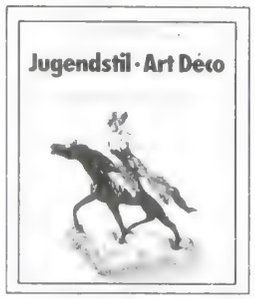

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A similar set illustrated in *English Furniture, the Georgian Period* 1750-1830 by M. Jourdain and F. Rose. (plate 172)

Mes ADER PICARD TAJAN

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II – From the Collection of Madame B . . .
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(IN THEIR ORIGINAL FRAMES)

Experts: MM. J. Dubourg, Ch. Durand-Ruel, A. Pacitti, Ph. Maréchaux, P. Jeannelle

Bords de Rivière", Panel, signed and dated 1876 – Litt. "Les Pré-Impressionnistes" by G. Pillement, 1975, no. 96, illustrated. (Experts: MM. A. Pacitti, P. Jeannelle)

On view: Monday, 25th June from 11 a.m. to 6 p.m. and from 9 p.m. to 11 p.m.
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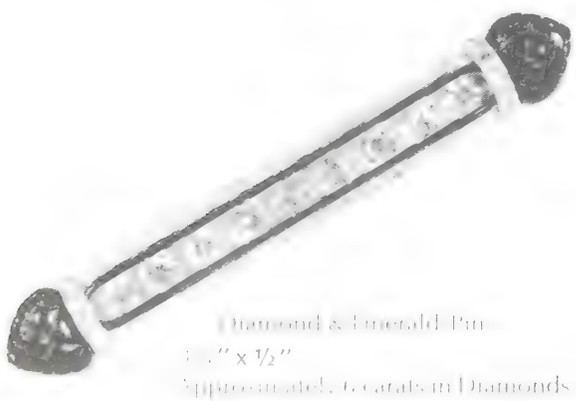

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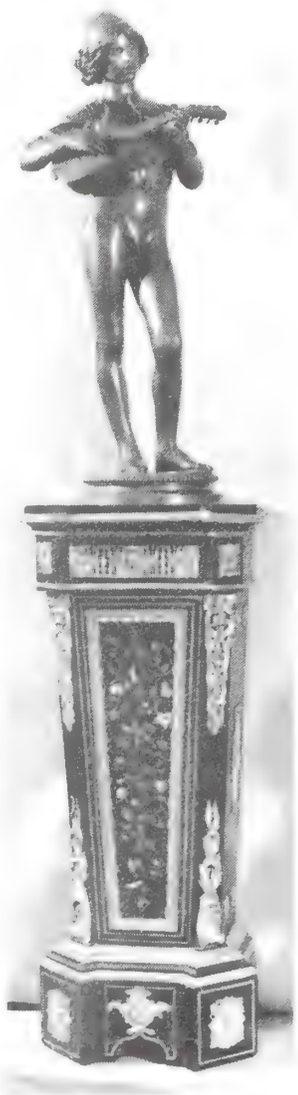

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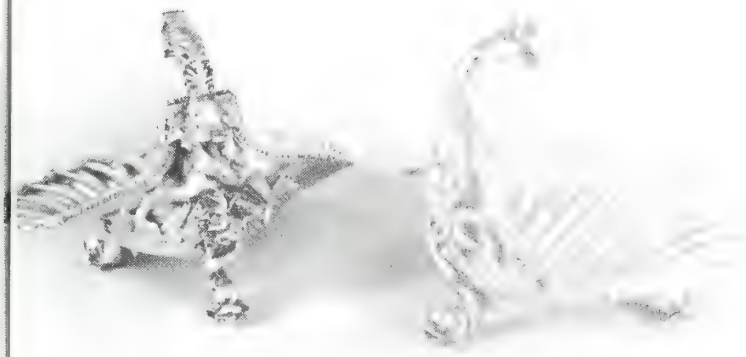

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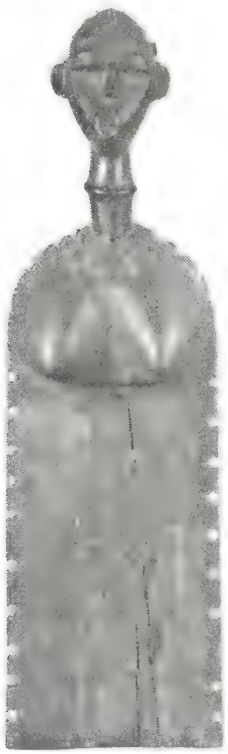

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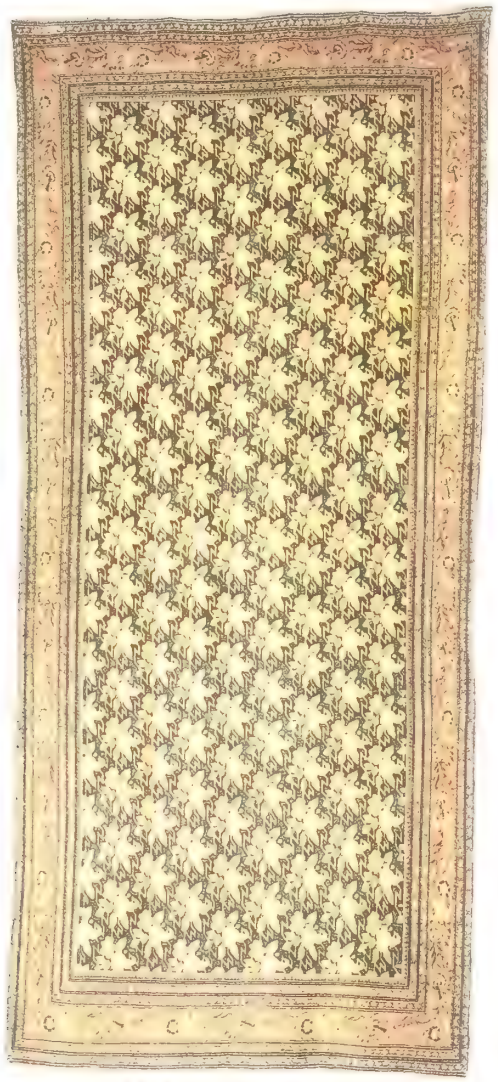

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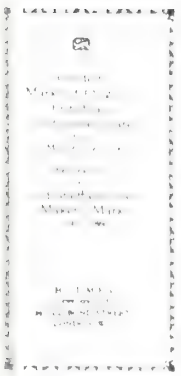

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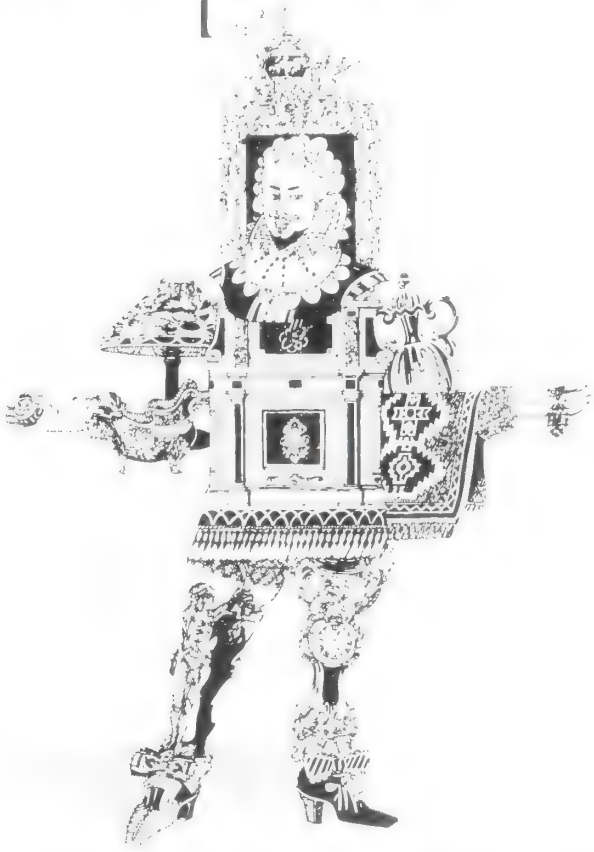

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Lady Lever Art Gallery
A Regency View of the Isle of Wight
Turquerie
Turkish dress in the eighteenth century
English delftware
Collecting in Victorian England
Dutch seventeenth century painting
The Morris Movement
Prambanan
Collinson and Lock
manufacturers of artistic furniture
'Knowledge is Power'
The Designs of Christopher Dresser — ISABELLE ANSCOMBE — 82
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ABC

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Front cover: Tile by William De Morgan depicting *Pegasus the winged horse*

The June issue of *The Connoisseur* will contain a series of articles linked by the theme of flowers covering embroidery, costume, furniture, jewellery and porcelain.

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BIEDERMEIER

GEORG HIMMELHEBER

Collectors and dealers alike drop their voices when they mention the word Biedermeier. Is it a name given to furniture only? Is it a cultural phenomenon? Is it a period in art history, or a local German stylistic aberration? In this article the author defines Biedermeier, sets its dates and describes its characteristics in furniture, architecture, painting and sculpture.

of the Empire and the exuberance of the later

Schill, tried by subversive means to incite Prussia to go to war against Napoleon.

lives of hundreds of thousands of German soldiers.

During the French retreat, the Prussian

against France. The King of Prussia could no

longer dissociate himself from the anti-Napoleon movement and on [illegible] he ordered the formation of volunteer [illegible] regiments, which met with an enthusiastic response, and not only from the young. Napoleon's final overthrow was brought about by the combined efforts of Austria and Prussia and all the German states. The Congress of Vienna of 1814–15 attempted to restore peace and order to Europe. The German states banded together in the German Confederation (1815) without giving up their sovereignty. There were thirty-eight autonomous states, separated by customs barriers, which included two major competing powers – Prussia and Austria. Hanover was a dependency of England, Schleswig-Holstein of Denmark, while the Slav provinces of Austria, together with Pomerania and Posnia in Prussia, were excluded from the Confederation.

Misery, want and unimaginable poverty reigned throughout Germany, and as a result some five thousand Germans left their homes in the years between 1815 and 1830, and sought their fortune in America. And yet from this poverty something new seemed to blossom. The young men returning from the wars of liberation had new, independent concepts of the state and its structure, and they felt, with some justification, that they were an important constituent of the population. The wars had been fought not only for victory over a foreign enemy, but also for the victory of the middle classes over the privileges of the nobility.

The middle classes sought a level of culture which had previously been denied to many levels of society. Bookshops, lending libraries and reading circles sprang up. The young grouped together in athletic leagues, students founded their own associations. The aim was a new, unified, liberal Germany. The German princes granted their people constitutions; freedom of trade broke the conservative power of the guilds; the freedom of the press was grounded in the Acts of Confederation.

These are the beginnings of the middle-class era of Biedermeier, which can boast many great achievements. Hegel, Fichte, and above all Humboldt, contributed to the reputation of German science. Beethoven and Schubert wrote those works which became classics. Goethe's 'West-östlicher Diwan', 'Marienbader Elegie' and 'Wilhelm Meister' appeared during these years. In 1816 Ludwig I of Bavaria built the first public museum in Germany, the Glyptothek, and Friedrich Wilhelm III of Prussia followed his example in 1828. In the same year, the Kunstinstitut already founded in Frankfurt in 1816 by the banker Johann Friedrich Städel was opened, and so was the art collection assembled in Cologne by Professor Ferdinand Franz Wallraf. The patronage of the middle classes was now competing with that of royalty.

The spirit of the times, of science and the arts, was one of middle class liberalism. Historians produced a new concept of history; jurists strove for a new, unified legal system; scientists and doctors of medicine from the whole of

[illegible] made, no doubt, with maple graining. Dr Eric Rapp ascribes the shape of the box, which [illegible] to Karl Friedrich Schinkel. Early 19th century. *Bayerisches Nationalmuseum, Munich.*

Germany met for the first time in Leipzig in 1822 for the exchange of scientific information. Writers turned their attention to politics. The free rational world of the intellect was able to blossom, as Hegel had prophesied in his inaugural lecture at Heidelberg in 1816. The Heidelberg historian Georg Gervinus, who was all too soon to be relieved of his post, reported that 'the Hegelian philosophy dominated the intellectual world to such an extent that no one could escape from it. History, classical antiquity, linguistics, German literature, all reached a new level of knowledge and of methods of research'.

[illegible] Northern Germany [illegible] with [illegible] Hamburg. The [illegible] in the face of contemporaries were popular in the Biedermeier period. The overall concept and particularly the form of the [illegible] Empire [illegible] and Federal [illegible]

[illegible] particularly to describe the furniture of that period from [illegible] thought of as [illegible] tasteless, unimaginative and dry, and whose makers were held to possess neither craftsmanship, skill nor taste.

[illegible] become weary of the exaggerated, even excessive forms of historicism, recognised the [illegible] almost revolutionary economy, with which [illegible] had been [illegible] the world.

The artistic achievements of those fifteen [illegible] between [illegible] which we now know as Biedermeier, represent only [illegible] to supplant courtly art from the middle of the eighteenth century onwards. The original impulses of the movement were English.

[illegible]

Amongst the models of the eighteenth century there appeared simultaneously the first purely archaeological revival at Hagley and the first romantic neo-Gothic at Strawberry Hill. Both would their origins in a new interest in [illegible] It was the hallmark of that era of liberalism which spread from England rapidly across the Continent that it no longer paid [illegible] to accept dogma but was prepared to [illegible] Certainly it was the classical form which achieved immediate dominance, which found its own artistic expression in the France of Louis XVI, and from there was disseminated over the whole of the Continent but even this Classicism was a form of eclecticism. During the Revolution, art had also been used unequivocally as a political tool in France. And during the Empire, it served finally to underline the equal status of the new conqueror of the world with his imperial predecessors. With its inauguration this style, the Empire style, travelled over the whole of Europe.

The longed-for end of the Napoleonic era, the age of the usurper, was also the end of the 'Napoleonic style'. There was a conscious rejection of the French model. The representational style was considered cold, too pretentious for the age of poverty and want, but at the same time too imperial for an age of liberal ideas. Once again England was the great example in all belles-lettres and arts. From England freedom and culture were expected. From England came technical innovations, and with them progress and well-being, from England came fashion and art. Wilhelm von Willisen, the distinguished general and military theorist, was inspired to exclaim, after returning from a visit to London in 1826, 'I could almost rail against God for not having caused me to be born an Englishman'. The learned theologian Schleiermacher mourned the death of George Canning with the words: 'No single being in Europe has ever been of greater importance'. And this audience worshipped the novels of Walter Scott to such an extent that Willibald Alexis passed off his own [illegible] dating from 18[illegible] as a work of Scott's.

With Biedermeier, the middle classes had created their own style. They remodelled their immediate surroundings, according to their needs and their abilities. Consequently Biedermeier is rightly held to be predominantly a style of furniture. And the cabinet makers also turned their gaze towards England. The publication *Journal des Luxus und der Moden* which had been published in Weimar since 1785, and was the most widely read artistic journal of the day, had been presenting regularly since 1815 model drawings of English furniture, which was largely replacing the previously ubiquitous furniture 'in the French style'. The English 'Regency' was the basic influence on German furniture, the sofas with strongly curved arms, the round tables with legs amusingly shaped like dolphins, the delicate worktables with fabric pouches or basket-like containers of thin curved wooden strips, the sofa tables with drop leaves and curved legs joined by a base, the little dumb-waiters, the flower or book stands with lyre-shaped sides, the glass-fronted bookcases with delicately angled pane divisions, all these are close copies of English prototypes.

But it was not only contemporary English furniture, reaching Germany through pre-

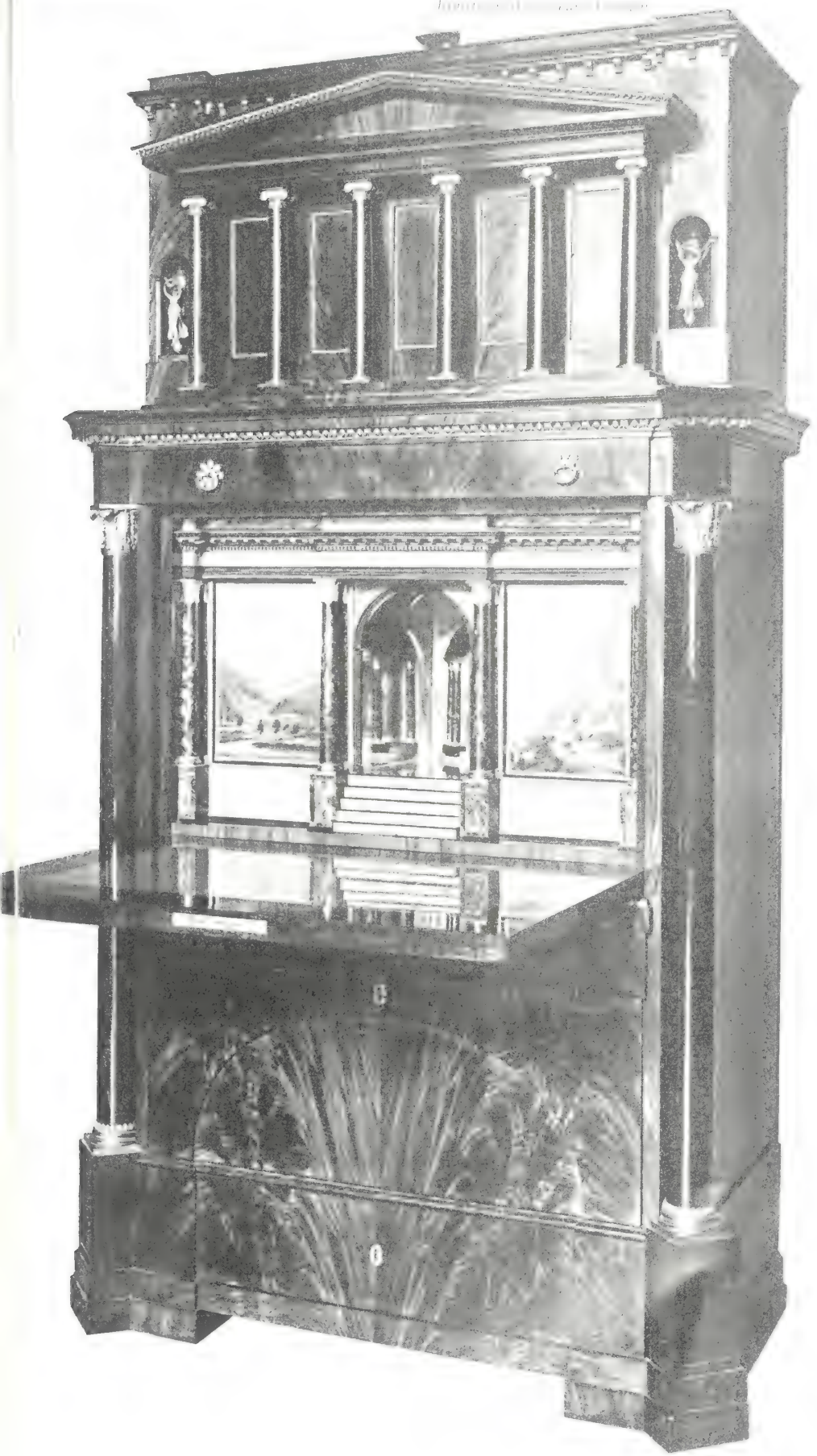
3 Globe table. Vienna c. 1820. Walnut partly veneered. The Viennese globe tables were the most exquisite products of the Biedermeier cabinet makers. They were exported in large numbers to England among other places, as shown by this example, and also another in the Lady Lever Art Gallery.
Presented to the Nation by Her Majesty the Queen

4 Patent desk by Adolph Friedrich Voigt, Berlin c. 1815. Ash root. For this piece of practical furniture, so popular in the Biedermeier period, Voigt used a design by Sheraton.
Kunstgewerbemuseum, Berlin-Kopenick

sentation in journals or, in North Germany particularly, by direct contact with the Continent, which was used as a model, but also the work of the master craftsmen of the late eighteenth century. Moreover, it was not merely English furniture which was copied, but also the native furniture of that period. Whenever a new style emerges, a rejection of the immediate past in favour of earlier forms can be observed. For example, the Berlin cabinet maker Adolph Friedrich Voigt built a so-called 'patent desk', a small writing desk in the form of a firescreen. An almost identical design to this can be found in plate 17 of Sheraton's 'Drawing Book', a German translation of which had already appeared in 1794. German craftsmen had been inspired in many ways by furniture of the late Sheraton period. For example, the round table on a single pedestal, supported by four curved feet, with drawers let into its rather deep rim, came to Germany from England. Even a detail like the shield design particularly popular in North Germany for inlay work, had its origins in England.

It was the craftsmen themselves, and not the architects, as in the Empire period, who supplied the designs for the furniture. The forms were determined by the imaginative abilities of the craftsmen, and by the practical possibilities of the design, with a resultant logic that has not occurred either before or since. By operating in this way the craftsman sought to do justice to his material. The material was wood, and this, pure and simple, constituted the ornamentation of Biedermeier furniture. The starting point for working wood is the board, which becomes the form-determining element of the article of furniture. Glued together and veneered in larger sheets, it forms flat surfaces. This furniture does not have the

6 Writing desk, Berlin, c. 1815–1820; mahogany, bronze fittings. The miniature paintings inside are signed *Aberli, Winterthur*. In spite of the oblique corner pillars this piece – particularly in the blind arch at the bottom – presents the typical Biedermeier construction. The decoration reproduces Schinkel's Neue Wache.
Kunstgewerbemuseum Berlin/Kopetzki



structure demanded by the rules of tectonics. Pilaster strips and pilasters have lost their bearing function, they are not tectonic nor are they plastic elements of form, but simply flat applied boards. Even pedestals, mouldings and pediments are largely reduced to boards.

From this logical use of the board there arose the flatness which is a feature of the style. This flatness causes the furniture to have an almost two-dimensional quality. The storage furniture of the Biedermeier era has a single, unmistakable viewing aspect; it is not conceived spatially and is not intended to be seen in the round. Even seating is designed to be viewed entirely from the front, it has no profile. This flatness affects all parts of the furniture, even the ornamentation. Where the surface is interrupted, it is only by blind recesses which do not suggest an actual structural framework, the more so as the veneer is applied homogeneously over the framework and the recesses; thus the grain runs vertically even over the horizontal members.

Rows of columns, caryatids – the whole panoply of Classical forms is used everywhere – even the horizontal profiles do not interrupt the flatness, do not make it appear three-dimensional. They simply form another stratum, another tier or duplication of the plane surface. Glass-fronted cabinets generally have a relatively dense latticed partitioning of the panes which serves to fill in the optical gap caused by the sheet of glass. The partitions form a flat pattern, as do the bars in the backs of chairs. The fact that this pattern of bars is made up of individual pieces of wood is obscured as far as possible. Indeed it seems rather that the pattern is cut out of a flat surface. It is this characteristic flatness which fundamentally distinguishes

The method of curvature of the flat surfaces is reflected in the treatment of bars. The bar or squared timber is, with the board, the obvious working shape for furniture. Chair and table legs are worked from squared timber; however, they never really curve, they merely have a curved effect. This curvature is neat and restricted, with an inherent tension and resilience.

The tendency to geometric shapes can even lead eventually to spherical forms in furniture, particularly in small items such as work tables

c. Upholstered chair, South West Germany, c. 1820, walnut. Apart from the sofa, the upholstered chair is virtually the only seating made in the period. Instead of the foliage decoration in the back, more elaborate ornamentation can also be found. *Private collection, Munich*

or sewing desks, waste-paper baskets and so on. These are a tribute to the sheer craftsmanship of their creators, indeed it almost seems that they were made with the sole object of demonstrating this craftsmanship. The manufacture of such pieces, in which for example, one hemisphere slides inside the other on opening, requires of the craftsman a skill approaching that of the violin maker.

These 'globe tables' are among the most beautiful and excellent of all Biedermeier furniture. They were very greatly admired and sought after from the time they were first produced, and were exported to England, thereby returning to the country where they had been invented. In 1806 the English cabinet maker George Remington took out a patent for globe writing tables, which were then produced in London by the firm of Morgan and Sanders. However, in their form and in their mechanics the English creations differed totally from those of the Biedermeier era, which originated chiefly in Vienna. It was not until the middle of the century that spherical tables were manufactured elsewhere.

These strongly delined geometric forms – cubes, circles, spheres – had already previously appeared, with equal effectiveness and as a

result of a similar cultural climate although certainly with more grandiose pretensions the revolutionary architecture of Ledoux the work of Boullée and Ledoux

Nothing comparable to French revolutionary architecture was produced in Germany But such can be found in the work of Schinkel's teacher Friedrich Gilly these remained on paper and never developed beyond tentative ideas The impetus for the new architecture of the liberal epoch in Germany came yet again from England Prince Leopold Friedrich Franz of Anhalt-Dessau undertook an extensive journey through England in with Schinkel's friend Wilhelm von Erdmannsdorff The prince impressed by the enthusiasm he saw above all the art of landscape gardening decided to create a great 'English garden' at Wörlitz on the district of Dübener Heide on the river Elbe Wörlitz and it modelled itself on the Claremont Chiswick and Strawberry Hill Obviously Germany was also And finally it was a German scholar Johann Joachim Winckelmann the art of

In the year of the French Revolution Carl Gotthard Langhans built the Brandenburg Gate in Berlin instead a triumphal arch though admittedly without the pomp of new scientific humanism which seems to be

Schinkel ance In the war-torn years at the beginning of the century little was built in Germany and Schinkel in Berlin the character and in his art He worked freely and or 'Byzantine' There was no type of architectural project he did not master from theatres to prisons from shops to villas from museums to educational establishments

inspired by the new liberal spirit of the brought to a state of order and discipline the The structure is conceived from the facade having no lateral aspect and not intended to be walls are built of brick The facade is nothing flat recess so that the edges project as narrow columns forms an anterior latticework in the flat surface even the pediment not projecting above the basic rectangle of the façade The

9 Schauspielhaus, Berlin, by Karl Friedrich Schinkel, 1818–1824. The structural complex and the architectural rules which are employed demonstrate its beautiful proportions in both ground plan and elevation. The portico, the cella and interior layer without spatial depth.

Below
10 The Neue Wache, Berlin, by Karl Friedrich Schinkel, 1816–1818. The dignified architecture is conceived from one aspect only. It was transformed after 1918 into a war memorial, and after 1945 into a memorial to the victims of fascism.

not only for cabinet makers, but also for potters, silk weavers, carpet manufacturers and the

the general public – the ordinary citizen. Th

The pediment here rises above the laterally

the building, are extended plane rectangles

simply an embellishment of the edges: the flat

than a continuous profile and the wall projects

period produced by Schinkel, Klenze and their

an energetic, self-confident young architect

glancing up from his work. It is the compasses

15 Ferdinand Diebl
Der Bildhauer Christian Rauch with his tool
Bronze, 1850–1852, made the bronze statuette of Rauch in 1834. The lifelike portrayal of his statuette was praised by his contemporaries. He portrayed Schinkel, both Humboldts, Goethe and Schiller in this way. It is the critical truthfulness, which lent these works their expression and dignity, even in small scale.

17 Moritz Katz (1812–1887)
Self-portrait, 1837
Katz studied at the Düsseldorf Academy, and then studied in Antwerp and London. From Vienna he went to Munich.

a clear thinking, conventionally dressed citizen who stands before us. Another such citizen, though perhaps a little too fashionably attired, is the young Ferdinand Georg Waldmüller (1793–1865), who was regarded virtually as the painter of Viennese Biedermeier. The theme of his paintings is the Sunday pursuits of ordinary people, harmless pleasures in the beautiful landscape of the Viennese woods, which are seen and reproduced with almost photographic accuracy. A brilliant light ensures that nothing is concealed from us – indeed, the darker side of life is not shown here. Waldmüller, and also Friedrich Amerling, who was ten years younger and had studied with Lawrence, Ludwig Richter, who was born in the same year, 1803, and Carl Spitzweg, who was five years younger still, were considered the most outstanding painters of Biedermeier.

Below
18 Ferdinand Waldmüller
Self-portrait, 1828
Educated at the Vienna Academy, Waldmüller (1793–1865) schooled himself primarily on the Dutch Masters. All the details of his landscapes have an almost photographic fidelity to nature; throughout his life, in his animated *genre* paintings, he depicts the apparently untouched world of the vanished 'good old days'.
Österreichische Galerie, Vienna

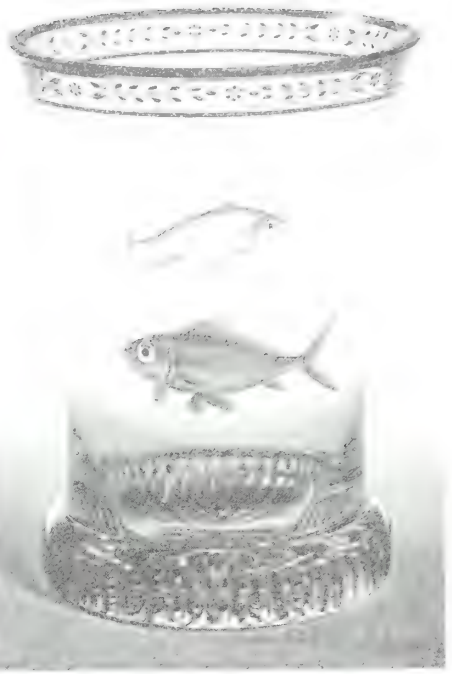
16 Franz Xaver Winterhalter
The architect Karl Joseph Berckmüller (1800–1891), 1830. Winterhalter (1805–1873) was a student at the Munich Academy in 1824, and came to the court in Karlsruhe in 1828. In 1834 he emigrated to Paris, where he became a popular salon artist and portrait painter of the Third Empire.
Musée de Picardie, Amiens.

But this is only partially the case. The peak of their achievement came at a time when Biedermeier had long since come to an end. They depicted the homely, innocent country life which they mourned at a time when its very existence was already threatened by technology and industrialisation – when they were not, like Spitzweg, pouring out their stinging ridicule on the narrow-minded *petits bourgeois* of that time which for them was already past, already destroyed.

The many-sidedness of art in the first third of the century was also very clearly shown in the painting of the period. In addition to those already mentioned, there were other painters of an earlier generation active in the Biedermeier era, for instance Wilhelm von Kobell (1766–1853), Joseph Anton Koch (1768–1839), Caspar David Friedrich (1774–1840), Johann Friedrich Overbeck (1789–1869), Ferdinand Olivier (1785–1841) and Carl Blechen (1798–1840), to mention only the most important. Some of these, like Overbeck, sought to follow the Middle Ages and Raphael, the works of others such as Friedrich were full of symbolism, and yet others, including Kobell, modelled themselves on the Dutch Masters of the *bourgeois* seventeenth century. However, all of them seemed to be united by a critical sobriety in their way of looking at things. Portraits and landscapes were their main themes, and these were taken into consideration even by those painters who sought their subject matter in history, the Christian faith, and legend. The critical scrutiny applied to one's fellow men or oneself was now directed towards the environment. The unique features of Nature, whether the impression produced by the hostile and gigantic world of mountainous landscapes, of which man takes possession only with difficulty, or scenes of cultivation which bear the imprint of man's handiwork, both are seen and depicted in a totally new light. They are always viewed from a critical distance; there is an overall picture, like that seen from a window. The viewer, the painter, remains self-contained, inside his house. Kobell shows the endless expanse of the Bavarian foothills much as Blechen shows the masses of the Alpine peaks. But the viewer is always outside, nothing leads or draws him into the distance; entry into the picture, direct involvement, are forbidden to him.

The German princes did not want, nor were they able, to avoid this middle-class Biedermeier style, which found its way even into the courts. It was not only the charms of the new, cosy fashion in domestic design which the rulers were unwilling to forego. The memorial to Max I, King of Bavaria, which stands pointing towards the National Theatre rather than towards his palace, shows that he, like the rest of his peers, was in tune with his people. At any rate, the artist, Christian Rauch (1777–1857) thought it right to show the king in this light; and the latter permitted it. He is sitting, smiling, waving, his uniform covered by the coronation robes, which could, however, simply be a voluminous cape. This monument

1 Cup with picture of the Munich Opera. Nymphenburg Porcelain Factory, c. 1820. The gently curving sides of the cup correspond to those of the glass. A projecting, round base of saucer-like stability. Glass and cup were gilt with flowers placed on show in a glass-fronted cupboard. *Bayerisches Nationalmuseum, Munich*



3, 9 Rimmed goblet by Anton Kothgasser (1828–1830). Anton Kothgasser (1769–1851), a native of Vienna, learnt enamelling on glass from Gottlob Samuel Mohn, who had come from Dresden. Even for their utensils, Biedermeier artists preferred simple forms. The cylinder so greatly admired at the turn of the century is here given a gentle curvature of the sides and a heavy round base. *Badisches Landesmuseum, Heinrich Hoffa Collection, Karlsruhe*

2 Statue of Max I, King of Bavaria, by Christian Rauch (1777–1857), 1824–1829. Rauch's father, Johann Otto Rauch, was a pupil of Thorvaldsen. His marble group is undoubtedly in the classicising tradition, and yet the sympathetic depiction of family love and concern suggests far more a peaceful, harmless Sunday pastime. *Staatliche Hofbauamt*

also impresses by the clarity of its construction. A base in the form of a cube with returned profiles, is apparently supported by four diagonally placed lions, following a recently adopted convention for memorials. In fact the lions *flank* an undivided base covered with bas-reliefs; they are incorporated into the base, and are simply turning their heads to one side. The delightful, almost idyllic reliefs on the base mingle illustrations of allegorical themes from antiquity with subjects representing the contemporary spirit. They retail the achievements and merits of the ruler, without symbolism and without heroics.

However, the epoch in which the German princes were disturbed by the splendour of the Napoleonic throne passed rapidly away. It was not by chance that the Empire style reappeared as the fashion in court furnishings, in the wake of ever-intensifying Restoration tendencies. Nor was it restricted to this one aspect. In the 1830s the Restoration became apparent in art; historicism in all its variations finally gained the upper hand. Biedermeier as a form of artistic expression, as the last phase of Classicism, was at an end.

Hans Konrad Röthel

A Regency view of the ISLE OF WIGHT

discarded

often entertaining account of the island as seen

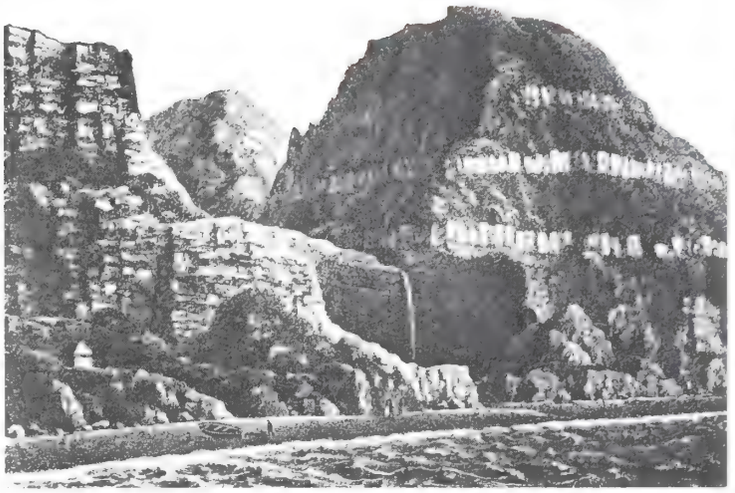
'elegant villas and genteel cottages' were being added to the more traditional background of stately mansions. The author's comment that 'these enrich the face of Nature with their parks, shrubberies and flowery beds' is well shown in some of the engravings and present a contrast to the unaltered areas of farmland or hillside shown in others. Even here 'She [Nature] is no less adorned by the respectable appearance of the farm houses and the neatness of the rustic habitations'.

The island was fashionable and attracted a number of the *beau monde* to build homes or holiday houses. The architect John Nash had already been connected with the island since

consistent than the author suggests in his preface, and some views were dropped, such as a 'View of Brading' in 1824 which had been omitted by 1834, after the plates had worn out, and others such as the view near Ryde were added (No. 2). Differences appear even between editions published in the same year and the number of illustrations varies.

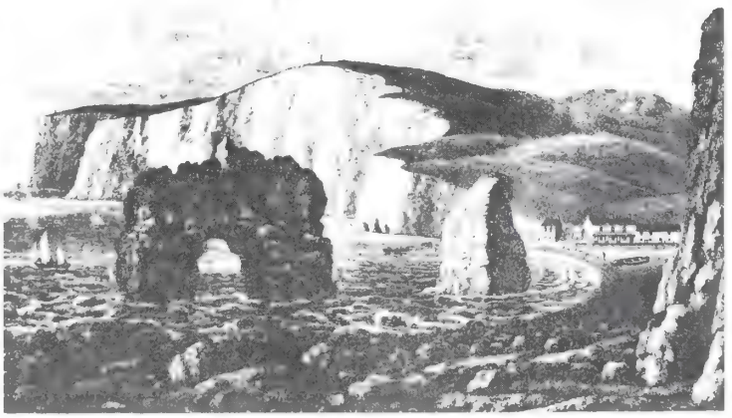
There are four chapters in the book covering some fifty four pages. The first covers a general

7 Appuldurcombe



10 Blackgang Chine

8 Shanklin near hotel



11 Freshwater Bay

9 Godshill Park

12 Newport

description of the island, and the second a historical outline. Chapter three is devoted to a description of circular tours and the last chapter is an inventory of the places illustrated. The circular tours run from Newport, Ryde and Cowes which are regarded as the most usual starting places for visitors. Chapter three also includes details of 'The acquatic trip round the Island' which 'will be found very amusing and is generally made by one or other of the steam packets from Ryde or Cowes every week during the season: the circuit is nearly 80 miles, and is usually run in about 7 or 8 hours. The direction of the vessel at starting will of course depend upon the state of the wind and tide'. The journey from the mainland, then as now, was commonly from Portsmouth to Ryde or Southampton to Cowes. The view of a steam packet approaching Ryde Pier (No. 3) gives a splendid impression of the arrival, including a carriage and pair.

Not far inland and standing above Wootton Creek, Fernhill (No. 4) in the modern Gothic style is surrounded by trees and shrubs in a manner that sets off the house to advantage. Very close to Ryde, the parsonage at Binstead is described as 'the most captivating sylvan spot on the island and represents the *cottage orne* style (No. 5). The Reverend Augustus Hewitt was pleased to allow parties to view the grounds on Monday evenings and Friday mornings during the summer months, after they had sent in their cards. Presumably his parishioners were allowed a less formal approach.

In the centre of the island, Gatcombe (No. 6) has a charmingly composed engraving with the house backed by a tree-clad hill and the foreground a parkland with sheep. The church may be seen in trees on the north side of the drive. The most impressive of all houses is Appuldurcombe and the engraving does full justice both to the house and its setting (No. 7). The house could be visited by ticket obtained of the steward. Today the house is roofless and can be seen by courtesy of the Department of the Environment. Brannon described Appuldurcombe as 'the most splendid seat in the Isle of Wight'.

In contrast to the ordered formality of the views of the centre and northern parts of the island, a wilder note can be seen in those of the south and west. On the way to the southern part an attractive view of Shanklin 'near the hotel' does more to suggest a luxuriance of vegetation than proximity to a coast periodically exposed to easterly gales (No. 8), whereas the Sandrock Hotel near St. Catherine's Point at the southern extremity of the island is fully exposed to the sea (No. 9). A profusion of Regency holiday cottages near here is well illustrated; no doubt the patronage of their owners helped the sales of the work. The geological formations at Blackgang Chine, not far from the Sandrock Hotel, are well shown in a realistically rugged view (No. 10). In the West Wight a number of views of The Needles are given, but that of Freshwater Bay is perhaps of greater artistic merit (No. 11).

Brannon's flair for architectural detail is best shown in his view of Appuldurcombe and in that of Newport (No. 12) where Nash's town hall has pride of place in the engraving opposite the Bugle Inn. The 1830 version of the Newport engraving is especially clear in its detail of the shops adjacent to the Bugle. Milligan's boot shop has replaced the ironmonger which could be seen in the earlier engraving of 1821 published in previous editions.

'Vectis Scenery' is a work of topographical, historical, and artistic merit. It was the professed aim of the artist, as recorded by himself in a preface, to show accuracy of detail in his engravings. The dramatic effect which he achieved by the use of light and shadow can be seen in many views, and the inclusion of people and animals creates a natural liveliness and interest in the composition of the pictures. This work would be valuable in any collection of increasingly scarce books containing engravings of the late Georgian and early Victorian eras. A copy of the complete edition of 1831, with fifty plates, in the possession of the Bodleian Library, Oxford, was that used for the basis of the present article.

After 1840 the work was published in large quarto form and a standardisation of the layout and style renders the Victorian editions of less interest than their predecessors. Predictably, the later editions include a view of Osborne House which had been rebuilt by Queen Victoria and Prince Albert in 1846. The engraving of the new house first appeared in 1849 by Alfred Brannon. George Brannon retired in 1857, his son Alfred succeeding him in the business, and 'Vectis Scenery' remained in print at least until 1879.

It is such works as this that are all too often broken up for the removal of their engravings, and it is now difficult to find a complete copy of the earlier editions. This may indirectly be a testimony to George Brannon's drawings because their interest and quality make them attractive as framed prints. The text, however, is not without its own charm and two further extracts from Brannon's writing conclude this article. 'The Island is separated from the coast of Hampshire by a strait called the Solent Sea, which is about four miles average breadth and is a never failing source of interest and beauty.' In a comment on the local people we read 'The Inhabitants cannot be supposed to differ from those of the adjacent country; the distance is too small to cause any physical variation, and the constant intercourse which they have with persons from all parts of the kingdom, has entirely erased any insular peculiarity which might have formerly existed'.

Turquerie

Turkish dress and English fashion in the eighteenth century

Aileen Ribeiro

More than any other non-European country, Turkey in the eighteenth century was one of the most important influences on the arts and culture of Europe. *Turquerie* or Turkish themes in literature, the theatre, interior decoration, painting and costume were popular first in France[1] and then, as fashion imitated Paris, throughout the rest of Europe.

TURKEY declined as a political and military power, at the very end of the seventeenth century, and the country gradually opened out to travellers and merchants who were helped by the extensive diplomatic facilities given in particular to France, Holland and England. By the beginning of the eighteenth century, Turkish ambassadors appeared at European courts, and European travellers returned to publish their accounts of life in a country which for centuries had aroused interest, particularly in the court of the Sultan with its secrecy and fabulous splendour.[2]

The most popular and influential illustrations of Turkish dress were commissioned by the French ambassador in Constantinople (Nos. 2 and 3), Monsieur de Ferriol, and published in Paris in 1714 under the title 'Recueil de Cent Estampes representant differentes Nations du Levant'. These were a collection of engravings, after paintings by J. B. Vanmour, and show the Sultan and members of his household and court officials, and a variety of men and women both in Turkey and in other parts of the Turkish empire. Unlike many later illustrations, these were authentic in detail as they had been drawn by an artist long resident in Turkey;[4] their influence was widespread, both as a source for other artists to copy, and for information about costume. Many of the plates, for example, were reproduced by Thomas Jefferys in a famous masquerade pattern book of 1757, entitled 'A Collection of the Dresses of Different Nations both Ancient and Modern . . .'; by the middle of the eighteenth century the fashion for attending masquerades 'en Turque' was widespread in England.[5]

Two years after the publication of Ferriol's collection of engravings, Lady Mary Wortley Montagu accompanied her husband to Turkey on an ambassadorial visit. During the two years she spent there, she tried to discover as much as possible about the life and customs of the Turkish ladies, whose freedom she compared favourably to the 'slavery' suffered by English women; the voluminous and disguising clothing which Turkish women wore out of doors was 'a perpetual masquerade' which gave them 'entire liberty of following their inclinations without danger of discovery'.[6]

Like previous male travellers, who adopted a kind of Europeanised version of Turkish dress, Lady Mary found it convenient to dress in the Turkish style, although this was more for reasons of novelty than for ease of travel and trade (No. 1). While in Constantinople she had a dress made for herself which she described in a famous passage in one of her letters to her sister, Lady Mar in 1717:

> *The first part of my dress is a pair of drawers very full, that reach to my shoes and conceal the leg more modestly than your petticoats. They are of a thin rose-coloured damask, brocaded with silver flowers. . . . Over this hangs my smock, of a fine white silk gauze edged with embroidery. This smock has wide sleeves, hanging half way down the arm, and is closed at the neck with a diamond button; but the shape and colour of the bosum are very well to be distinguished through it. The anteri is a waistcoat made close to the shape, of white and gold damask, with very long sleeves falling back and trimmed with deep gold fringe, and should have diamond or pearl buttons . . . .*
>
> *My caftan, of the same stuff with my drawers, is a robe exactly fitted to my shape, and reaching to my feet, with very long strait falling sleeves. Over this is my girdle, of about four fingers broad, which all that can afford it have entirely of diamonds or other precious stones . . . The curdee is a loose robe they throw off or put on according to the weather, being of a rich brocade (mine is green and gold) either lined with ermine or sables; the sleeves reach very little below the shoulders.*

1 Dress reputedly belonging to Lady Mary Wortley Montagu, *Victoria and Albert Museum, London.* The caftan, possibly the one described in her letters, is of pink silk and ribbon mixture brocaded with silver gilt thread in a floral trailing stripe and a diagonal lozenge design. It is slit up the sides to just below the waist with scalloped edges. The sleeves are designed to hang open. Minor alterations made in the nineteenth century comprise some machine stitching in the armholes and a hook and eye fastening down the centre front to the waist.

A Attributed to J. HIGHMORE (1692–1780), *Mrs. Annetta Pelham*, 1743, 100 x 81 cm. *Museum of Art, University of Kansas.* This very sumptuous Turkish costume consists of a caftan of cream brocade with a rambling floral pattern in rose and green, a blue velvet coat lined with ermine and decorated with gold embroidery, and a cap covered with an embroidered kerchief and pearls.

robe.' Soon after her return to England, Lady Mary Wortley Montagu seems to have set a fashion for being painted 'a la Turque'; there are several portraits of her (and many wrongly so-called) which show her in versions of [illegible] and No. 42. Some of these portraits depict the features of dress which fashionable ladies found attractive, the fur-lined gown, often tucked in to the jewelled girdle, and a turban-like headdress. One of the most famous portraits which remains in the family, is by Richardson and shows her in a gold silk caftan with long sleeves and with a gown lined with ermine.

Lady Mary's letters with their full descriptions of Turkish dress were widely circulated in manuscript until they were published in 1763;

Like Vanmour, the Swiss artist Liotard spent some years in Turkey, and on his return to Europe painted fashionable sitters in Turkish dress. His well-known portrait of a lady, possibly the famous beauty Mary Gunning, Countess of Coventry (now in the Rijksmuseum) depicts a costume of fawn-coloured drawers and smock, and a white caftan with small red and blue flowers (colour B); the whole is obviously painted from life, and may have been designed for the sitter by the artist.[11]

L.B.
5 Turkish dress, early eighteenth century
The Earl of Harrowby, Sandon Hall
This is of deep pink silk embroidered with gold thread in a floral design, and decorated with gold braid, sequins and spangles.

6 JEAN-ÉTIENNE LIOTARD (1702–1789)
Caroline, second Countess of Bessborough, 124.5 × 99.7 cm
Earl of Bessborough
Lady Bessborough wears a gown of gold brocaded with red and green flowers, over a lace-edged smock which fastens at the neck with a jewelled brooch. The headdress is composed of a pearl cap with flowers and a blue ribbon.

[illegible]

[illegible]

The [illegible] were a wealthy source to extract information about such costume as Mrs. Delany noted.[10] In addition she brought back with her [illegible] textiles and costumes, some of which survive. In the Victoria and Albert Museum there is a caftan of pink silk and cotton brocaded with silver gilt thread with scalloped edges slit up the side to just below the waist and long pendent sleeves designed to hang open to reveal the lining, which is reputed to have belonged to her. At Sandon Hall there are two costumes of the early eighteenth century, made in the Turkish style, which might have been [illegible] from Constantinople. One is a traditional [illegible] for a gentleman, consisting of a caftan with short sleeves of white linen with gold braid and sequins, and the lining is of deep pink silk embroidered with gold thread and spangles, with a long open-fronted [illegible] and hanging sleeves, and a scalloped [illegible]. The [illegible] have been made up for masquerade use; a similar [illegible] worn by the Countess of Bessborough in a portrait by [illegible] to the artist who accompanied her husband, the second Earl, to Constantinople in 1738.[12]

7 JEANNE-ETIENNE LIOTARD (1702–89)
William Poisonby, second Earl of Bessborough
1754 × 99.7 cm
Earl of Bessborough

Liotard's English patron is dressed in the kind of semi-Turkish dress worn by Englishmen travelling in the East, which consisted of trousers and long tunic over which a fur-lined gown would be worn. Here the tunic is red silk lined with white, and the dark green coat is lined with ermine.

The same pose was taken by Willison in his portrait of the *demi mondaine* Nancy Parsons for an obviously seductive presentation, and in a portrait of Mrs. Annetta Pelham attributed to Highmore (colour A), one can see why this kind of dress was at the same time frowned on by moralists, and yet so popular at masquerades with its opportunities for a display both of wealth and personal charms. The number of indiscreet encounters involving characters in Turkish dress at masquerades, leads one to suspect that there was very much a feeling of indecorum associated with it. In an early rhyming account of a masquerade (1724) Lucretia, a Prude' exclaims at the dress chosen by a Coquet Hilaria:

> *O! Sacrilege! — 'mongst this fantastick dress*
> *How some Fresh Indies, semi-Heads possess*
> *That thus, genteelly sweep along a Turkish Tail!*
> *And let that Robe o'er Modesty prevail . .*
> *Wings to the naughty Vestments are by some*
> *Ingenious Fops for Love, with Sultan Art and Mien*
> *As if from wicked commerce Sultana Queen.*

Strictly speaking, the sultana was one of the favourites of the Sultan at the Turkish court, but the word was extended to include any rich Turkish dress with characteristic touches such as long, hanging sleeves, fur linings or edges, sashes and turbans. Such actual fancy dress with its mixture of fashionable dress with oriental features, and often decorated with metallic lace and sequins, was remote from the original Turkish prototype, but its popularity is

It was also, of course, a fashionable artistic convention throughout the eighteenth century, in the same way that [illegible] of classical heroes or the same patterns [illegible] modelled on the Greek [illegible] century, the growing [illegible] and especially in women's clothing [illegible] to watch the popularity [illegible] style and fabric [illegible] dress were well established [illegible] the Levantine trade [illegible] from Turkey to embroider the light semi-transparent fabrics [illegible] and replaced, to some extent, the [illegible] and brocaded silks of more formal dress.

Angelica Kauffmann's portraits of fashionable ladies in the late 1760s and [illegible] (No. 8), show loose-fitting caftans, usually white, with cross-over fronts tied with fringed sashes; the fur-lined robe was often replaced by a light silk open gown edged with braid and tassels. Turbans fitted in with a new loosely rolled hairstyle and often worn with gauzy scarves and feathers. This kind of dress was popular with artists as well as sitters, as it fitted in with the feeling held by many painters that they should move away from the detail and precision of contemporary dress towards an imagined ideal and timeless dress. How far such artists painted actual dress must always be in doubt; in many cases the sitter was painted in an informal *negligee*, or undress, with oriental accessories which she may have worn; in other cases where the artist used the services of a drapery painter (a widespread practice in the eighteenth century), the costume merely paid lip service to current ideas of generalisation in dress and was far removed from its Turkish origins.

In addition to masquerade costumes and informal clothes loosely based on Turkish costume, oriental names entered the vocabulary of high fashion, although it is now difficult to define what exactly they were (and doubtless the terms changed meaning over the years). The 'sultane' (a term used since the end of the seventeenth century), and the 'circassian', were particularly popular in the 1770s and 1780s; both dresses apparently were based on a looped-up overskirt (as the original Turkish caftan or antery was hoisted up on one side and tucked into the jewelled girdle), and decorated with tassels and sometimes fur trimmings. Whatever the exact composition of these costumes, they were widely advertised; Eccard's Warehouse in Covent Garden advertised in 1780 '. . . all manner of Foreign Dresses . . . Circassians, Sultans, Masquerade dresses of all characters'.[1]

By the end of the 1770s Turkish masquerade dress and fashionable dress could be inextricably entwined; the *Magazin a la Mode* of 1777, (referring to the popularity of oriental dresses in Jefferys' masquerade pattern book 'A Collection of Dresses . . . of which a further two volumes had been published in 1772), stated:

10 Attributed to J. Highmore (1692–1780)
Catherine Throckmorton, 124.5 × 101.5 cm
The National Trust, Coughton Court
This is a version of Turkish dress adapted to the current English taste and worn over the fashionable bell-shaped hoop of the 1740s.

11 Sir Joshua Reynolds (1723–1792)
Lavinia, Lady Cotterell Dormer, 1763, 126 × 99 cm
The Cotterell Dormer Rousham House
This is one of the many semi-theatrical or masquerade versions of Turkish dress worn in the period, decorated with bows, tassels, fringes and metallic braid.

Armchairs

ar. c. 68. Mrs. Delany noted the appearance of the Duchess of Richmond [illegible] at the Fatima described in

ANTHONY L. MORTIMER

English delftware

THE DUBLIN FACTORY

The term Britain delftware [illegible] very recent origin [illegible] but the [illegible] over the last two hundred [illegible] tin-glazed earthenware (delftware) manufactured in Britain or English delftware [illegible] indeed it has [illegible] that Dublinware has always been [illegible] delftware.

One of the [illegible] facing the collector of English delftware is the almost impossible task of attribution. The major [illegible] centres of delftware manufacture in the British Isles were Lambeth, Bristol, Liverpool, Wincanton, Dublin and, to a lesser extent, Glasgow. The similarity of the wares from such centres has been well documented and [illegible] arguments and discussions have taken place between collectors for many more years concerning the various [illegible].

It is known that potters and painters moved from factory to factory, hence styles of potting and painting were very similar. Few pieces of English delftware were ever marked in such a way [illegible] attribution to a particular factory or artist. The difficulties are immense and only after extensive study that one may tentatively say that such and such a piece is probably of a certain factory.

It is not my intention here to speculate upon the various factory wares and their possible origins, but to discuss one particular factory location which lends itself more ably to recognition. I refer to Dublin delftware.

A brief history of the Dublin factory should enable the reader to judge whether my later [illegible] attribution may be acceptable.

The manufacture of blue and white Dublin delftware was begun in 1735 by John Chambers. Between 1747–1751 it is possible that the factory was taken over first by another delftware manufacturer called John Crisp, who was himself subsequently taken over by a David Davis. What is certain, is that by the middle of the eighteenth century the Irish delftware [illegible] with the Davis factory heavily in debt. In 1752 a [illegible] He asked the Irish House of Commons for assistance, stating that he could greatly increase exports to the West Indies markets, and furthermore he could minimise imports of [illegible] being used in the Irish domestic market. He claimed that Dublin delftware was superior in quality to any other. He made further claims that his clay was fired by coal instead of wood, this method of firing kilns used less time and was much cheaper, giving no discolouration to the finished wares. These claims were certainly innovatory at that time.

Captain Delamain was a very ambitious man, and constantly petitioned the Irish Parliament and the Dublin Society for money to carry out his ambitious schemes. He imported the finest artists to work in his factory and very soon employed over three hundred workmen. Despite his ambitious ideas and the investments of large sums of money, including his own, by 1757/8 the pottery was declining. This may have been hastened by the sales of quantities of 'useful' or 'commercial' wares of Bow china being sold by auction in Dublin. It is on record that a John Bowcocke the commercial manager and traveller for the Bow works, stayed over eight months in Dublin in 1758 selling wares. This can have done little good to the future of the delftware factory. In 1757 Delamain died, the factory was then run by his wife and later his brother until finally, *c.* 1770, it went out of existence.

It is however, an indisputable fact that during the early years of Delamain ownership some of the finest painters of delftware were employed, and it is this fact alone that may greatly aid the identification of pieces of Dublinware from the Delamain factory.

Both the Liverpool factories and the Dublin factory used clay from Carrickfergus on Belfast Lough; this gave a common characteristic to the white glaze which sometimes caused a 'sunken' effect to the blue painting. The glaze was also of the smoothest texture and looked to be 'wet'.

All English delftware painting shows brushwork of a robustness and simplicity which is delightful. The painting on delftware is akin to painting on blotting paper, and no way could mistakes of the brush be erased. A confidence and skill of artistry is therefore required (colour A).

Similar copies of Chinese plates in colour B and C, illustrate identical patterns on their borders: four of the eight precious objects frequently observed on Chinese porcelain; but these plates do not appear to have been painted by the same artist. The illustrations show that the markings are certainly not pattern marks, but they could be artist's marks.

There is a bottle in the Robert Hall Warren collection at the Ashmolean Museum in Oxford which has the same pattern as the plate in colour C and has the same mark, '15'. After careful examination I would say it is painted by the same artist.

There is a polychrome plate in the same collection depicting a cockerel and hen by some flowers, which has the peculiar '0' mark. This plate is tentatively attributed to the Liverpool factory. Yet despite some thoughts that this strange mark is of Chinese inspiration, I have seen it on no less than five pieces of delftware, all having different painting subjects; which now convinces me that it is indeed an artist's mark and not part of the decoration. If this fact is accepted then the only explanation is that either all the five plates were made and painted at Dublin, or else the artist first used the mark on his work at Dublin and later moved to the Liverpool factory using the same '0' mark.

It is interesting to note however, that no piece of polychrome pottery has ever been definitely established as of Dublin manufacture. All these plates have an outstanding feature in common, the painting is of the finest quality, and the glaze has a very smooth texture. These plates may stand comparison with the finest painted decorations of any factory producing earthenware in Europe in the mid eighteenth century. There is still much work to be done to ascertain more facts regarding the origins of English delftware, but if the painting is of the quality seen in the illustrations and if they bear numbers in underglaze blue on the bases; they were most likely to have been manufactured and painted at the Delamain factory in Dublin.

A. Plate, English delftware, blue underglaze mark '4'. Diameter: 9 inches. The plate, with a 'wet' looking smooth textured glaze, bears a diaper pattern border with the individual lines in each petal of the chrysanthemum. The exact copying of the design of a Chinese plate is the work of an artist at the height of his profession.

B. Plate, English delftware, blue underglaze mark '3'. Diameter: 9 inches. Identical pattern to colour A, although not, it would seem, by the same artist.

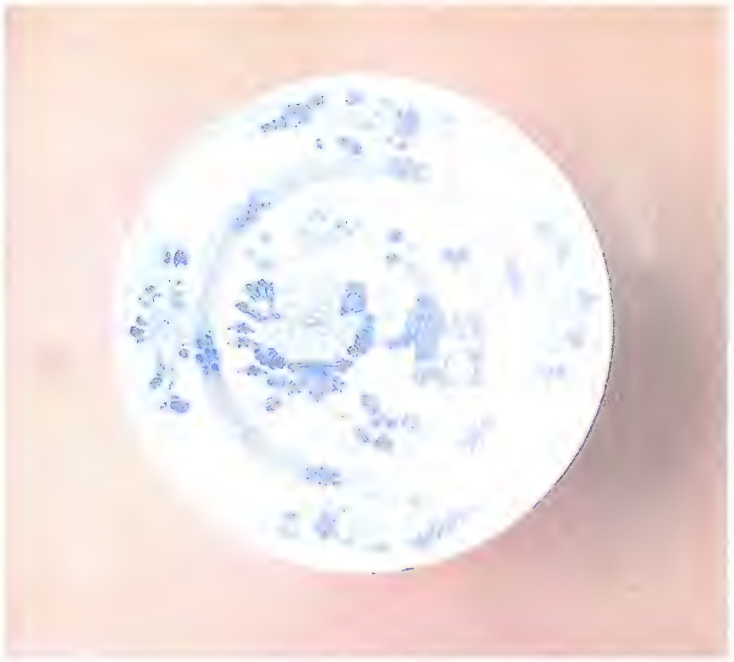
C. Plate, English delftware, blue underglaze mark '15'. Diameter: 9¼ inches. Similar copy of a Chinese plate as in colour B.

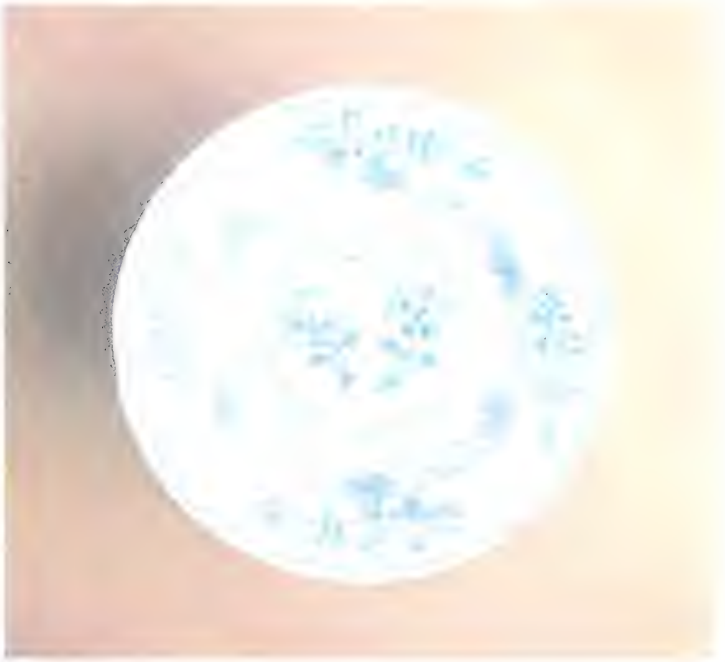
D. Plate, English delftware, blue underglaze mark '9'. Diameter: 9 inches. Bears the same '0' mark as colour E and could be by the same artist.

E. Plate, English delftware, blue underglaze mark '0'. Diameter: 8¾ inches. Similar to colour C. The '0' mark is thickly painted without the tail.

F. Plate, English delftware, blue underglaze mark '6' or '9'. Diameter: 9¼ inches. This plate features the 'Flying Cormorant' pattern.

Author's Collection





CHRISTOPHER WRIGHT

Collecting in Victorian England

Dutch seventeenth-century paintings in provincial museums

Many aspects of Dutch seventeenth-century painting still remain obscure. The holdings in the museums of this country are little known outside the National and University collections. Many provincial museums have Dutch seventeenth-century pictures collected over the last one and a half centuries and it is the purpose of this note to consider those collections which became public property in the last years of the nineteenth century.

Some Dutch painting has always maintained a high level of popularity with collectors even though there have been shifts of emphasis. Jan Both was esteemed as a great painter in the early part of the nineteenth century but he is now no longer considered to rank with Claude. Salomon van Ruysdael is at present enjoying increased popularity at the expense of his distinguished nephew, Jacob van Ruisdael. Standards of taste also vary from country to country. Dutch museums present their holdings in a very different way from those in France.

BRITISH taste in Dutch pictures in the nineteenth century was basically a continuation of the eighteenth century tradition of attention to finesse of brushwork, in particular that of the Leiden school. By contrast the collectors who were to give their pictures to provincial museums had neither the means nor the taste to collect such fashionable painters as Aelbert Cuyp, Hobbema, Jan Steen or Terborch. Most of them went down their own avenues of discovery.

It is possible to attribute the obscurity of these collections of Dutch pictures not only to present day taste, but also to the fact that so few of them have been properly catalogued. In chronological order they can be summarised as follows. The first important gift outside London in the latter part of the nineteenth century was the John and Josephine Bowes collection in 1870, although it was not available to the public until the final opening of the museum at Barnard Castle in 1892.[1] Among the thousand or so pictures some seventy were attributed to the Dutch school. Even now they have been little studied even though there are a good number of pictures of high quality. Sir J. W. Holburne founded the Holburne of Menstrie Museum at Bath in 1872[2] and the collection included approximately sixty Dutch pictures, most of them poor.

1. JAN WIJNANTS
Landscape with peasant
panel 21·5 × 27·5 cm
Castle Museum, Nottingham
Richard Godson Millns Bequest, 1904

2. SIMON DE VLIEGER
Dutch man-of-war with the Amalia
panel signed 102·2 × 125·7 cm
Bowes Museum, Barnard Castle
John and Josephine Bowes Gift, 1870

In 1897 the George Amat Bentlif collection was bequeathed by his brother Samuel to the Maidstone Art Gallery[3] which included twelve Dutch pictures. In the following year the art gallery at Cheltenham Spa received the Baron de Ferrieres Bequest[4] of some twenty pictures of rather higher quality than those at Maidstone. In 1903 the Brighton Art Gallery received the now well-known Jan Lievens *Raising of Lazarus* as part of the Willett Gift. There then followed two important collections. First came the Richard Godson Millns Bequest to Nottingham Castle in 1904,[5] which included twenty Dutch pictures almost all of them authentic examples by minor masters. Lastly there was the Joseph Shipley Bequest to Gateshead in 1909,[6] which was first refused by Newcastle, where some fifty pictures out of the five hundred and four were attributed to the Dutch school.

The individual histories of these collections form part of a much larger pattern of collecting in this period, but curiously little is known about the people who formed the collections under discussion. Bentlif, Ferrieres, Millns and Shipley do not seem to be distinguished outside their largely unrecorded activities as collectors. John and Josephine Bowes are the exception as a large amount of information has survived about the formation of their collection. Even the briefest survey of these collections shows that many unexpected aspects of Dutch seventeenth-century painting are represented.

So many of the painters found in these collections have reputations outside this country. Estimation of Schotanus at Maidstone, for example, is limited to his native Leeuwarden. Benjamin Gerritsz Cuyp at Barnard Castle and Gateshead has still to be reconsidered as an important Dordrecht painter even though his work was prominent in the recent Cuyp exhibition at Dordrecht.[7] The Mannerist painters (Bloemaert at Barnard Castle and Wtewael at Gateshead) have still to be honoured by an important exhibition even though a change in attitude can be seen by the National Gallery's recent acquisition of a picture by Cornelis van Haarlem.

Taken over the whole country Dutch Mannerist pictures are rare indeed; one of the few exceptional examples is the Wtewael *Adam and Eve* at Gateshead. Caravaggesque pictures are equally rare. The possible Bijlert at Bath can no longer be studied as it left the museum a few years ago. The Terbrugghen *Pilate washing his hands* (colour) at Gateshead seems to have escaped the attention it deserves. It was accepted, probably on the basis of a photograph, by Longhi as an original from the painter's still uncharted Italian period. Careful study of the picture in preparation for its exhibition for the first time[8] reveals it to be a work of high emotional quality quite consistent with the work of a young Dutchman in Italy painting under the spell of Caravaggio. The painter has preferred monochrome, avoiding the pale lilacs, lime greens and light reds he used to such effect during his later years in Utrecht.

The two most favoured categories of Dutch painting in all these collections are landscape and *genre*. Dutch landscapes have always been collected in England and the modest landscapes by the prolific Jan Wynants at Bath, Maidstone and Nottingham (No. 1) reflect a less wealthy man's following of the general trend. Failure to afford authentic pictures by Jacob van Ruisdael, Aelbert Cuyp or Hobbema is made up for by good examples of lesser painters. Quite unexpected is the *Landscape* by Pieter de Molijn bequeathed to Maidstone in 1855 and the landscapes by Jacob van Moscher[9] and Jacob van der Croos at Gateshead. This type of broad monochrome Haarlem landscape was unfashionable right through

Left
A ADAM WILLAERTS
Christ preaching
139.5 × 167.5 cm
Bowes Museum,
Barnard Castle.
John and Josephine Bowes
Gift, 1870

Below left
B HENDRIK TERBRUGGHEN
Pilate washing his hands
103 × 140.2 cm
Shipley Art Gallery
Gateshead
Joseph Shipley Bequest, 1909

Right
C MATHIAS WITHOOS
Thistles and butterflies
in a landscape.
87.5 × 69 cm
Castle Museum, Nottingham;
Richard Godson Mellins
Bequest, 1904

[illegible] nineteenth century. Unfortunately the nicely varied [illegible] in the Holburne collection [illegible] of compositions by Nicolaes Berchem and Jan Both but the *Winter landscape* by Cornelis Moonaert at Maidstone and the *Landscape* by Cuyp at Nottingham are good [illegible]

In the seventeenth century it seems that [illegible] were attributed to [illegible] Bath has a good example by [illegible] artists represented almost all these collections. Aert van der Neer, Simon de Vlieger or

[illegible]

Dutch men of war (No. 2) and two pictures by Adam Willaerts are in the Bowes Museum. The *Christ Preaching* (colour A) is an exceptional example by this underestimated Utrecht painter. Willaerts was one of the few artists equally adept at both figure painting and seascape. Although working in land-locked Utrecht he concentrated on scenes of embarkation and disembarkation. Gateshead has a good example by Pieter Mulier, father of the better-known Tempesta and an amusing *Shipwreck* (No. 3) by the obscure Jan van Leyden. The few dates on van Leyden's pictures are from the 1660s but the whereabouts of his activity is still unknown. Both the Bowes museum and Gateshead have pictures attributed to Cornelis Verbeeck, the Haarlem follower of Cornelis Vroom and at Bath is a broad *Seascape* by Jan Claes Rietschoof. In addition Maidstone has a rarity in this category the *Burning of the English Fleet at Chatham in 1667* attributed to Willem Schellincks.

By sheer weight of numbers *genre* was the most popular subject collected. The Ferrieres Collection was almost entirely made up of pictures of this type. The collection remains too little known although the Metsu of *An old Couple* (No. 4) was sent to the Metsu exhibition held at Leiden in 1966.[10] Low life *genre* has still to be rehabilitated in general terms. So many weak examples are to be seen both in museums and on the art market that the subject has been degraded. Unfortunately discrimination was at its least effective in this category and inferior works and copies dominate all the collections except Cheltenham and Nottingham. An exception is the spirited *Beggars fighting* (No. 5) by Benjamin Gerritsz. Cuyp at Bath. In this picture the influence of Adriaen Brouwer is very strong even though Cuyp was working in Dordrecht and not in Haarlem which was the real centre of this type of *genre* painting.

Taken as a whole Dutch still-life painting was neglected by nineteenth-century collectors. The Schotanus *Vanitas* at Maidstone (No. 6) stands out as an interesting example of Frisian painting from the middle years of the century. Distance from the active centres of painting in the Province of Holland seems to cause many of the artists to lack the finesse demanded by the Amsterdam and Leiden patrons. Instead Schotanus charms by a kind of naïve intensity. The wall devoted to his *Vanitas* pieces in the Fries Museum at Leeuwarden moves the spectator by the painter's direct simplicity of vision, coupled with a flickering handling of the paint. A complete contrast to the eccentric Schotanus is the rare Mathias Withoos, who worked for most of his life at Hoorn in West Friesland. He is represented by a finely detailed thistle picture at Nottingham (colour c).

These pictures are only unified by the accident that they became public property during a relatively short period. Much better collections of Dutch pictures exist at Hull, Manchester and York. The galleries of Bristol, Birmingham (Barber Institute and City Art Gallery), Southampton, Leicester, Sheffield, Norwich, Leeds, Barnsley and Liverpool all possess good examples by well-known painters. This is without taking into account the great collection at Glasgow and the numerous smaller institutions which have only one or two examples of quality. These are legion ranging from Plymouth (Salomon van Ruysdael) to Dundee (Abraham van Beyeren).

The role of art galleries in the towns outside London has changed out of all recognition since the era of pious donations and bequests. Nevertheless, in spite of obvious neglect in some cases, it is to be hoped that a place can still be found for examples of the lesser masters, who form the background to a great period of painting, and from whose ranks the occasional genius emerged.

5. Benjamin Gerritsz. Cuyp
Beggars fighting
panel, signed, 29 × 37 cm
Holburne of Menstrie Museum, Bath
Sir T.W. Holburne Coll., 1872

6. Pieter Schoevaert
Vanitas, panel, signed, 89 × 87.5 cm
Museum and Art Gallery, Maidstone
Samuel Bentall Bequest, 1884

CHARLOTTE GERE and PEYTON SKIPWITH

THE MORRIS MOVEMENT

THAT the founding of a firm specialising in the decoration and furnishing of houses could lead to a 'Movement' of its own is a tribute to the compelling personality of the founder. The reputation of William Morris as a designer and social reformer has never suffered from the neglect and obscurity that befell so many of his contemporaries, many as eminent and respected in their own times as he was himself; some, like Ruskin, far more widely known. Morris was a theorist who was able to put his theories to practical use, whereas Ruskin made himself absurd in undertaking various practical experiments which did not work.

Shorn of all its political and social implications the 'Morris Movement' consisted mainly in evolving a scheme for combining the functions of architect, interior decorator and retailer in one. Whereas firms like Gillows were perfectly capable of fitting up complete interiors, they did not have patterns and furnishings designed by Madox Brown, Rossetti, Philip Webb and Burne-Jones, or ceramics and tiles from William De Morgan or light fittings and metalwork by W. A. S. Benson, not to mention the genius of Morris himself. Nor did they either want or expect to provide 'art for all', being interested only in the customers who could afford the most expensive surroundings.

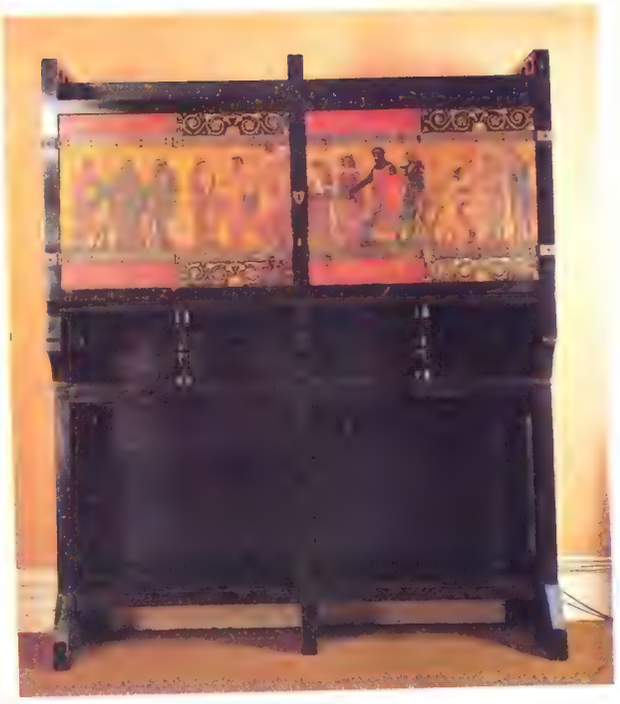
Morris was an idealist who was finally defeated by pragmatism; as his involvement with the day to day business of the firm decreased in the later years of his life, so the crusading image of Morris and Company diminished, but not before the stamp of his idealism had been put on the innumerable modest interiors furnished with a few 'Sussex' chairs, papered with Morris paper, and curtained with his chintzes. The 'Daisy' wallpaper, the earliest, most simple and most uncharacteristic of his designs was probably the most popular to be produced in the nineteenth century. It was in production by the firm for over half a century. These modest attempts at an artistic interior were within the means of almost anyone in receipt of an income above subsistence level. In a lecture entitled 'The Lesser Arts of Life' in 1882, Morris outlined his aims in relation to furniture design: 'so I say our furniture should be good citizen's furniture, solid and well made in workmanship, and in design should have nothing about it that is not easily defensible, no monstrosities or extravagances, not even of beauty lest we weary of it'. For this purpose the rush-seated chairs and Ford Madox Brown's joiner-made furniture had been devised, and at a few shillings were reasonably cheap. But there was another and very important side of the firm's activities, the designing and furnishing of the houses of Philip Webb's rich patrons like Alexander Ionides, Sir Lowthian Bell, William Knox d'Arcy and Lord Carlisle. Many of these richly elaborate schemes had already been undertaken by the date of the lecture quoted above, and Morris has something to say about this side of his activities following his definition of 'good citizen's furniture' – 'But besides this kind of furniture, there is the other kind of what I should call state furniture, which I think is quite proper even for a citizen; I mean sideboards, cabinets, and the like, which we have quite as much for Beauty's sake as for use, we need not spare ornament on these, but may make them as elegant and as elaborate as we can by carving, inlaying or painting, these are the blossoms of the art of furniture'.

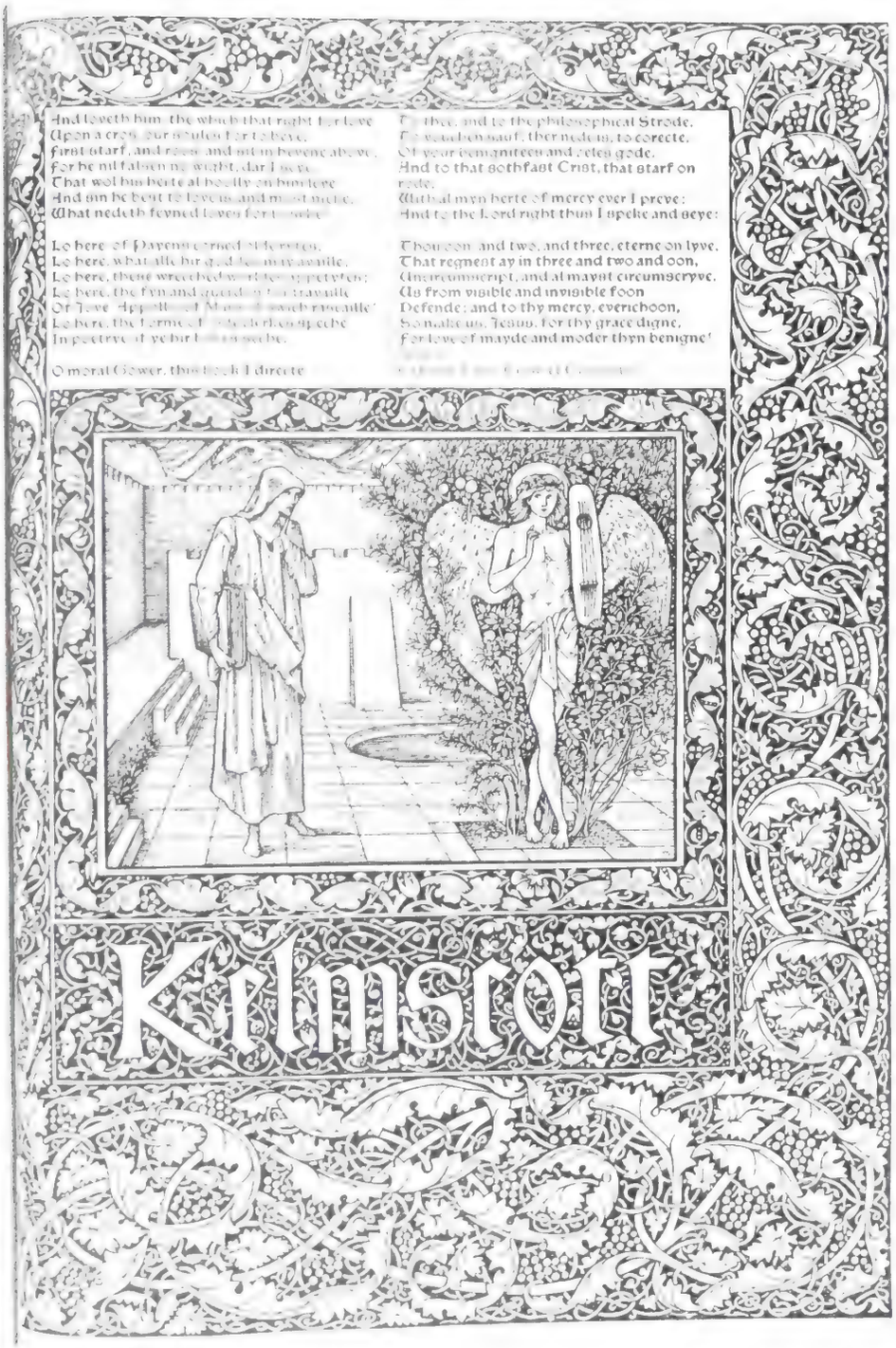
Morris was perfectly aware of the huge expenses of labour in the hand-production of these 'blossoms of the art of furniture' and of the tapestries and carpets. It is one of the most widespread popular misconceptions about him that he was implacably opposed to machine production. When he became interested in weaving he lamented the lack of capital which prevented him from buying a power-loom, and he did nothing to discourage Benson from his decision to turn over much of his production of metalware to mechanical methods. His ideological objection to the machine was to see a man condemned to making a life work out of minding one while it stamped out bowdlerised versions of misconceived designs.

Morris, Marshall, Faulkner and Company was founded in 1861 and established at Red Lion Square. The business grew out of Morris's unsatisfactory experiences in trying to furnish his studio, which he shared with Burne-Jones, at Red Lion Square, and the 'Red House' built for him by Philip Webb, at Bexley in Kent. Morris's furnishings for the studio were massively mediaeval in style, made by a local carpenter in plain deal – one chair was described by Rossetti as being 'fit for Barbarossa'. The settles and cupboards for the 'Red House' were conceived primarily to provide large areas of plain surface suitable to take painted decorations by himself and his friends. These pieces disdain technical skill and refinement of finish with their primitive panelling, in great contrast to the cabinet shown in the 1862 International Exhibition, designed by the architect John Pollard Seddon for his own use, and incorporating panels painted by Madox Brown, Rossetti, Morris and Burne-Jones. The geometric inlay on this piece is similar to that on the roll-top desk (colour G). The Morris firm achieved some success at this Exhibition; they were praised for the archaeological exactness of their mediaeval style, and made £131 from the sale of goods. In this same year Philip Webb designed the earliest version of the painted sideboard (colour C). The adjustable 'Morris' chair (No. 4), was evolved from a traditional prototype, probably by Webb, in about 1866, and the production of the famous 'Sussex' chair (No. 5), began at about the same time. In 1867 the 'Green' dining room at the Victoria and Albert Museum was decorated; recent cleaning and restoration has revealed the 'Morrisian' style in all its glory.

The second period of activity in the firm which saw the introduction of a very different style of furniture coincided with Morris's obsession with the Kelmscott Press and his virtual withdrawal from the day to day concerns of the firm. In about 1890 Morris and Company acquired the Pimlico workshops of the famous nineteenth-century cabinet-making firm of Holland and Sons. At the same time George Jack, who had been working in Philip Webb's office, became the chief designer. The mahogany furniture with its elaborate marquetry ornament and refined cabinet work is as much part of the image of late Morris and Company decoration as Philip Webb's furniture was in the earlier schemes. The old photographs of William Knox d'Arcy's Stanmore Hall show the Jack furniture *in situ* with the Burne-Jones tapestries and the Morris papers and painted decoration. The workmanship of this furniture has much more in common with Kenton and Company or Gimson's Sapperton workshops than the painted furniture of the early years, and is a more logical continuation of the Seddon tradition, which stems from the great period of Charles Seddon and Son in the late eighteenth century. Nonetheless, Morris will always be known best for the 'Sussex' chair, the wallpapers and the chintzes, which, true to his dream, really did provide artistic decoration for the mass of the people.

'Peacock' hand-woven wool tapestry designed by William Morris in 1878. With its five different colours this was the most elaborate and the most expensive of the tapestries. It was said to be Morris's favourite amongst his designs but with the very large repeat it was somewhat impractical for domestic use, and it is perhaps significant that for the hangings at Kelmscott House Morris himself chose the 'Bird' design.




And loveth him the which that right for love
Upon a cros our soules for to beye,
First starf, and roos and sit in hevene above,
For he nil falsen nor wrighte, dar I seye
That wol him herte al holly on him leye
And sin he bent to love us and nought hate,
Whan nede hath fermed lawes for to make
To thee, and to the philosophical Strode,
To vouchen sauf, ther nede is, to corecte,
Of your benignitee and zeles gode.
And to that sothfast Crist, that starf on rode,
With al myn herte of mercy ever I preye:
And to the lord right thus I speke and seye:
Lo here of Paven corned of Mercurie,
Lo here, what alle hir goddes may availe,
Lo here, thene wrecched worldes ydelnesse;
Lo here, the fyn and guerdon for travaille
Of Jove, Appollo, of Mars, of swich rascaille
Lo here, the fermed lawes of olde payenes
In poetrye, al ye that lusten seche,
Thou sone and two, and three, eterne on lyve,
That regnest ay in three and two and oon,
Uncircumscript, and al maist circumscryve,
Us from visible and invisible foon
Defende; and to thy mercy, everichoon,
So make us, Jesus, for thy grace digne,
For love of mayde and moder thyn benigne'
O moral Gower, this book I directe
Kilmscott

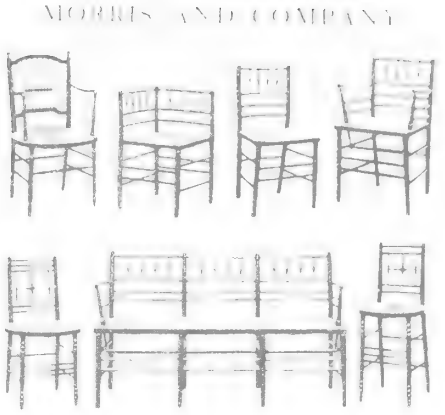
1. Final page of the Kelmscott Chaucer. The Works of Geoffrey Chaucer' was the masterpiece of the Kelmscott Press, and the final collaboration between Morris and Burne-Jones. The special Chaucer type used for this work was cut in 1892 although the book was not issued to subscribers until June 1896.

2. Electric kettle in brass designed and made by W. A. S. Benson, an example of how one of Morris's close associates adapted to the demands of the twentieth century.

3. Occasional table, stained oak, designed in about 1890 and made by Morris and Company, with a table oil lamp in copper and brass, designed and made by W. A. S. Benson. The shade with its angled vanes in copper is characteristic of Benson's preoccupation with the decorative properties of reflected light.

4. Adjustable chair, oak frame with cushions in the 'Squirrel' tapestry. Traditionally known as the 'Morris' chair, it was adapted from a prototype found at Burstmoncaux in Sussex in about 1860. It was widely copied, notably by Gustav Stickley at his Craftsman Workshops in America.

5. The Sussex rush-seated chairs, from the catalogue of Morris and Company. These, the best known products of the firm, represent almost the only examples of furniture which realise Morris's ideal: being designed expressly for convenience of use and economy of space. They are strongly and yet neatly made without undue expense or superfluous finish.



6. Display cabinet, mahogany with marquetry and banding, designed by George Jack, stamped 'Morris and Co.' and 'Oxford St. W.' George Jack was born in Long Island, U.S.A., he studied architecture and joined Philip Webb's office in 1880. In 1890 he became the chief designer at Morris and Company and produced a range of mahogany furniture decorated with marquetry which is the most distinguished of the styles added to the Morris range in the later period.

Colour: pages 38 and 39

[illegible]
legend, and delighted in the fairy-tale element in
[illegible]
of subject matter for paintings, illustrations and
decorative designs for pottery.

[illegible]
The Adoration, pencil [illegible]
This is Burne-Jones's final study for the tapestry
[illegible]
Exeter College, Oxford. Replicas of the tapestry
were supplied to Manchester Art Schools,
Eton College and the Hamburg Museum.

[illegible]
continual source of inspiration to Morris from his
days as an undergraduate at Oxford through to the
publication of the Kelmscott Chaucer at the very
end of his life. The model for this head, painted in
1864, was probably Dante Gabriel Rossetti, one
of his closest friends and a partner in the firm
of Morris, Marshall, Faulkner and Company.

8. Bottle shaped vase by William De Morgan.
Height: 11½ inches. This typical example of
De Morgan lustre ware dates from the late period
of the Fulham Pottery and was painted by Joe Juster,
one of his best assistants.

9. Tile panel in green lustre by William De Morgan.
The tiles date from the early Fulham period
(1888–1893), the ten years of his partnership
with Halsey Ricardo, the architect, and bear the
impressed mark of their Sands End Pottery.

10. Dish by William De Morgan.
Diameter 16 inches.
A fine example of the red lustre perfected
and popularised by De Morgan. Painted on a
commercial blank the richness of the lustre is here
complemented by the addition of ochre-colouring.

All the items illustrated are in the exhibition
'Morris and Company' at The Fine Art Society,
148 New Bond Street, London W1,
24 April–18 May 1979.

Prambanan: counterpart to Borobudur

JACQUES KERKACHE with FRANÇOIS MARIN

The recent publicity given to Borobudur has drawn attention to a unique style of architecture entirely Indian in character. But in the same region there are other groups of temples apparently overlooked by both art lover and tourist. Since the resemblance of the architecture of Borobudur to a Nepalese *mandala* arouses great interest, it would seem appropriate to concentrate on the Prambanan group which has been admirably restored by the Indonesians and is worth a detour. (It is only seventeen kilometres from Jogjakarta in the direction of Surakarta.) The buildings overlook the river Opak to the west, the plateau of Sorogedug to the south, while to the north is the outline of the Merapi volcano which is still active. The site was remarkably well chosen.

[illegible] started by the Dutch in 1885, and [illegible] attempt was made, as a result of extensive [illegible] of the temples. The work of restora[illegible] 1930 to 1945, was finished in 1954 [illegible] the three principal temples in spite of the [illegible] between the Dutch and Indonesians [illegible] in 1948.

[illegible] probably built to rival Borobudur [illegible] large, stone terraces enclosed by a wall. On the first and highest are six temples in two rows running from north to south. The principal temple, called Lara Djonggrang, is dedicated to Siva and is flanked by two smaller ones, the one to the north dedicated to Brahma and the one to the south to Vishnu. All are facing east. Around a central platform is a series of small temples, two hundred and twenty-four in all. The principal temple is at a height of forty-seven metres, and four staircases in the middle of each side lead to a *chandi* or sanctuary. The principal chamber contains, under an imposing pyramidal roof, a large statue of Siva Mahadeva in full regalia, with four arms and his usual attributes – a prayer cord, a fly-whisk, a trident, a skull, a serpent in the form of a rope and a crescent moon in

his hair. The statue, three metres high, is mounted on a raised pedestal of one metre. The three other smaller sanctuaries contain: to the south, the statue of Siva Mahaguru, Agastya, the supreme master with beard and rounded belly, who is the divine teacher and spiritual counsellor of the faithful; and to the north, Durga, the demoniac wife of Siva. Lastly, to the west is Ganesa, their son with an elephant's trunk and human feet, god of wisdom and general in chief. These three figures act as mediators charged with the guidance of the faithful during their ascent to deliverance and union with the supreme deity.

This temple captures the imagination because of the existence of a carved balustrade which runs from west to east half way up and has authentic Javanese bas-reliefs which tell the story of Rama as far as his entry into the kingdom of Rawana. These forty-two bas-reliefs are easily missed by the visitor in a hurry who simply concentrates on climbing the stairs to the sanctuaries. They are on the outside of the wall of the balustrade, making it necessary to turn round to see the finest stories in sculpture of this period. As several versions of the 'Ramayana' are in existence divergences and developments in episodes can be found which are hardly mentioned in the text – an indication of the licence allowed to sculptors in their role as artists rather than craftsmen.

The history of the construction of this temple is a matter of controversy. Certain archaeologists date it from the first half of the tenth century but the more recent studies of J. G. Casparis suggest an earlier date. An inscription of 856 has been found bearing a description of temples very like Prambanan, contemporary with the building of the Buddhist temple of Plaosan – mid tenth century. Moreover, in the old Javanese version of the 'Ramayana', which dates from the early tenth century, is another description of temples resembling Prambanan.

Prambanan was the capital of the kingdom of Central Java ruled by the Sailendra or 'rulers of the mountains' until 842. The last princess of this dynasty, Pramedavardhani, became queen in 842. Shortly after the construction of the Buddhist temple of Plaosan, which she had ordered, her brother rebelled and was driven from Java. He then founded the kingdom of Sri Vijaya in East Java while she contributed to the extinction of the Sailendra by marrying Rakai Pikatan, prince of Mataram, a rival Hindu family. This has been thought to be the origin of Prambanan since inscriptions painted on the temple itself bear his name, and it could have been built to commemorate the victory over Balaputra, his rebel brother. Other experts talk of kings Balitung or of his successor Daksa. In either case it seems as if Prambanan was roughly contemporary with Borobudur and was built before 915, the date of the fall of Central Java and the exile of the government to East Java.

This temple dedicated to Siva bears witness to the survival of Hinduism, a more popular stage in the development of Javanese culture. The essence of the worship of Siva is an assimilation of the cult of ancestors with Hinduism thereby merging more readily with their traditional beliefs and rites. But Prambanan is an example of relative eclecticism as it is decorated, as at Borobudur, with *stupas* on the outer wall of the gallery even though they are arranged in a much more haphazard fashion.

When the plan of Prambanan is studied it can be seen that the sanctuary of Siva is not at the intersection of the diagonals of the central courtyard but that this intersection lies at the angle formed by the eastern staircase and the basement where excavations have uncovered a bronze urn containing ashes. It could therefore be a temple to the honour of Siva and a funerary monument, which corres-

have fulfilled the role of imperial temple representing the

the numerous celestial symbols sculptured on the outer

Djonggrang as a 'servant with fine lips', daughter of the king

that he should build in one night a *chandi* decorated with a thousand statues. With the help of his gnomes he was about

ninth statue, Lara caused the sun to rise, and Bandung, to punish her, changed her into the thousandth stone statue which is none other than Durga, to be seen nowadays in the third sanctuary. There is, therefore, incorporated in the building of Prambanan a local legend which has no connection with India. The end of the reign of the Sailendra marks a return to a local form of government. Shortly afterwards the kingdom of Central Java was to decline in favour of Eastern Java ruled by the Sri Vijaya.

This period from the eighth to the tenth century is characterised by an extraordinary spate of buildings with the completion of numerous *chandi*, or mausoleum reserved for kings and important persons. The ashes of the deceased were placed in them at the bottom of a pit together with a few objects in daily use.

Prambanan consequently illustrates a transitional stage between the imported style of Borobudur and a more genuine Javanese art which is displayed particularly in the wayang or the theatre of the shades. Idealistic Hindu art becomes more humane at Prambanan: the portrayal of an inner vision with no contact with reality has been influenced by the environment. While the sculptures of Buddhas in particular at Borobudur display a certain monotony which is typical of the architecture of the entire project, at Prambanan the artists used their imagination. They added to the bare facts of the sacred text certain elements of their own way of life. From the inner calm of Buddhism one passes to a tale of vitality, abounding in details reflection of their own existence as portrayed in the legend of the 'Ramayana' and spreading the feeling of happiness which emanates from these sculptures.

THE LEGEND OF THE RAMAYANA

The episodes illustrated on the bas-reliefs do not correspond to the learned Sanskrit version of Walmiki nor that of Kakawin and, even without knowing the precise origin of the chosen text, it is easy to see the variations on the well known versions. The artists have illustrated some scenes from the life of the hero Rama until his arrival at the island of Langka (Ceylon) where his wife was a prisoner of the king of the giants Rawana.

The first panels serve as a prologue to the story. Vishnu, recognisable by his serpent Naja and his eagle Garuda, is surrounded by gods entreating him to be incarnated a seventh time to deliver them from Rawana, the demon with ten heads and ten arms. Then Rama, the incarnation of Vishnu, proceeds to exterminate the demon people after many adventures.

The following panel illustrates the kingdom of Kosala where Rama's father, Dasarata who, feeling that he was growing old, decides to retire in favour of Rama. But his wife Kekayi, mother of Rama's half-brother, Baratha, insists that he should choose her son in accordance with a promise formerly made on the battlefield in return for favours. Unhappy, but unable to break his word, the king abdicates

[illegible] Baratha and [illegible] take [illegible] Rama [illegible] Sita and [illegible] After his [illegible] death Baratha [illegible] of Rama to [illegible] throne but Rama refuses and gives his sandal to Baratha to be placed on the throne.

[illegible] in the forest [illegible]. But the sister of Rawana, king of the demons, falls in love with him and, as he rejects her, comes to ask her brother to avenge [illegible] should [illegible] Sita. Rawana's sister asks Rama to pursue the stag and when Rama kills it [illegible] Rama then realises that he [illegible] disguised as [illegible] Sita, she has just time to give her ring to Jatayu, the eagle friend of Dasarata who then dies at the feet of Rama bringing him the ring. With the help of the king of the monkeys, Sugriwa, whom he has restored to the throne after killing Wali, the usurping brother, Rama crosses the sea by a bridge after the goddess of the sea has refused to let him sail. The final bas-relief shows the arrival of Rama and the monkeys in the kingdom of Rawana. The rest of the story is told on the balustrade of the temple of Brahma.

In addition to this legend in sculpture, the temple of Lara Djonggang has, on the outer walls, a whole series of white cedars surrounded by animals, sometimes hares, monkeys or does. The principal emblem of Prambanan is the lion flanked by four eagles. Facing the story of the 'Ramayana' are sixty-two panels of gods and dancers which correspond to a manual on the art of the dance in use at that time and typically Javanese.

Gods or inhabitants of the Heavens
[illegible] representing the [illegible] from the left hand [illegible] profound meditation [illegible] and well marked, his [illegible] with [illegible] compared with Rama the most [illegible] jewellery [illegible] position.

[illegible]

Garuda, detail of the panel of Vishnu and of the Gods
[illegible]

[illegible] and her servants
[illegible] uneasiness.

1. Cremation of Dasarata and offering to the Brahmans
The cremation of Dasarata is very simply represented: a small stone trough from which are rising flames fanned by the bending figure of a servant. A small head and two hands seem to emerge from the trough. It would be tempting to interpret this head in accordance with our western tradition as the soul of the dead person, but it is more likely to be a Brahman watching over the cremation since the text explains that they are present. Following this scene is a seated group of very high quality. The mother of Rama and Baratha are making offerings to the Brahmans, and in the foreground three small sacks can be seen.
Aesthetically the curve of the back counterbalanced by the horizontal folds of the garment is a great success, and the two heads side by side wear an expression of tenderness and sweetness which alleviates the solemnity of the ceremony.

3. Rama gives his sandal to Baratha
After the death of Dasarata, Baratha goes into the forest to find Rama to entreat him to return to rule his place. But Rama, faithful to his promise to his father, refuses and gives Baratha his sandal to be placed on the throne when he returns. In the traditional version of the 'Ramayana' Rama gives his sword. This discrepancy could be thought to arise from a desire for realism: without his sword Rama would be unable to withstand the trials which await him. But this is not a valid argument because the only weapons mentioned in the story, as in the sculpture, are his bow and arrows which earn him his reputation. The sword seems to be a royal attribute which never appears in the frieze. The monkeys are armed with daggers, curved sabres and clubs, and the giants with daggers, square at the end.
The disproportionate size of the sandal in comparison with Rama's foot is a sign of its importance, also emphasised by the seriousness of the expression of the two men looking at it.

5. Kabandha, the god with two faces
When Rama and Laksmana are looking for Sita they meet Kabandha, the fallen god with two faces, one of which is shown on his belly. Kabandha is condemned by Indra to live in this shape after a misdeed unless he is killed by an incarnate god. Rama pierces him with his arrow and he therefore resumes his human form.

11. Hanuman sets fire to the town of Langka
Hanuman, the general of the monkeys, meets Rama and promises to help him if he will re-establish the king Sugriwa, who is weeping in a tree because his brother Subali has usurped the throne. In a fight between the two brothers Rama kills Subali and Hanuman sets out for Langka where Sita is a prisoner. After delivering his message he is captured by the giants who condemn him to be burnt. But, with his tail in flames, Hanuman escapes and unleashes a fire while saving himself.
The giants are depicted with large ears, thick hair drawn back, a large mouth and enormous teeth. They are a cross between

a monkey and a servant and are ugly rather than terrifying. It is evident that marked progress has been made in the representation of buildings since the construction of Borobudur where houses were always shown from the front with only one side on the same plane as the bas-relief. Here the artist creates a house with two sides, the one from the front and the other in perspective. But, since he does not observe the proportions, the monkey is leaping somewhere between the roof and the trees starting the fire with his tail. The concept of a fire is suggested by the small animal that is fleeing from the house.

i Construction of the bridge to Langka.
Rama repeatedly calls on the goddess of the sea to show him how to cross. But she only appears when he threatens to kill her. Terrified, at last she explains that he should build a bridge. As soon as the army of little monkeys bring huge stones the sea monsters try to seize them. The monkeys are surprisingly realistic with round eyes and fur represented by tiny lines. They are lively and mischievous. The sculptor was capable of modelling their bodies and varying the position of their hands and of superimposing one upon another to create the impression of a crowd.

j The adventures of Hanuman.
On his return from the kingdom of monkeys Hanuman tells Rama of his meeting with Sita and how he escaped the vengeance of the giants. On the other side of Rama Laskama and Sugriwa are listening attentively to the tale. Facing Hanuman, who is talking with animated gestures, sits Rama in a sad pose, almost feminine in his melancholy with eyes lowered. We could say he seems not to be listening but to be thinking of his lost Sita. His attitude is far from one of action and fury. The line of his arm seems unnatural but the capacity to bend and stretch of Javanese dancers should not be underestimated.

k The visit of Wiswamitra to Dasarata.
The episode does not appear in the text of the Ramayana, but we are quite familiar to our guide. Wiswamitra has come to ask the help of Rama in fighting a giant and the king and queen are honoured by this visit.
It would be interesting to compare the horses with those of Borobudur which are stiff and unnatural. Here they are full of life. The ladies of Dasarata's suite display a striking variety in the manner of dress and a variety of hairstyles. The curious three-headed figure on the extreme right are in contrast with the decorative coiled hair of the other women.

l Rama bends his bow.
Rama enters the competition to win the hand of Sita, daughter of king Djanaka. He must succeed in bending the bow which he does. There are ten other instances in which Rama makes use of his bow to kill an enemy and each time the sculptor varies the position of the archer, his attitude different and full of [illegible] astonishing suppleness particularly in the crossed position.

m Flora and Fauna.
As well as the animals which play a part in the narrative such as monkeys, elephants, horses and marine monsters, there are tropical and domestic animals: the mongoose, lizard, toad, cockatoo, rat or pelican which can be seen climbing up the roof of a house or perched on a tree.
In the panel showing Queen Kekayi and the two princes are baskets of fruit, a symbol of the wealth of the kingdom of Kosala. Trees are more rare and one tree may represent a forest. Mango trees can be identified by their oblong, pointed leaves and the three or four fruits hanging from a central point, but unlike the animals the proportions are never correct.

n Entry of the army of monkeys into the kingdom of Langka.
After crossing the sea the monkeys, led by their chief, disembark in the kingdom of the monsters. Hanuman is at the head with the general followed by Rama and his brother and after them the little monkeys just manage to evade the dragons while a small dog barks furiously. In this panel, worked in four parts, the colour of the stone emphasises the difference between the chiefs and Rama, and the figures are in rows of three or four to look as if they were

[illegible]

[illegible]

a seated monkey. Opposite this panel, in bold perspective [illegible] on the right with curved back, ready to spring. Both [illegible] with bared teeth are not terrifying and hardly look [illegible] leave the area and its perils. They are about to fight [illegible] to rescue Sita. But not aggressive [illegible]
seeking for effect but it was the last judgement [illegible] position the damned would approach [illegible] In form it can be equated with the art of fantasy recalling [illegible] same attention to detail, the scales and pointed teeth of the [illegible] monsters, the monkeys with fur and [illegible] which owe more to imagination than realism.

Now we're in the frieze: death [illegible]
When Rama kills his enemies his gestures express the power of his bow and the well-earned victory without any dramatization. This spirit is in total contrast to the agonies of the Middle Ages. There are few points of comparison with western sculpture of the same era. In fact, in the Middle Ages sculpture is of less moment than architectural construction and only appears as an addition to certain places such as the capitals or the tympanum of a doorway. The principal medium for such communication was the fresco provided that there was space enough [illegible] over the vaulting in those churches of Poitou where veritable [illegible] can be found. The frieze above the three portals of Notre Dame la Grande at Poitiers is exceptional as it still only a restricted area.
At Prambanan, as at Borobudur, the galleries leave the artists freedom to work but at Borobudur the architecture takes pride of place and all sculpture disappears after the third level and, as a result of recent research, it seems that what has been uncovered was [illegible] of secondary importance to be overlaid by stucco.

At Prambanan there is evidence that the work was carried out by several artists. Some facial expressions and lines of the body are less successful than others and certain expediencies are unashamedly adopted. But the artists must have worked as a team as the whole effect is uniform and certain figures recognisable from one panel to another. The freedom allowed to the artists and absence of constraint in the spacing of their work can be easily detected; an artist strolling over two blocks of stone, which being much larger than at Borobudur would have made the designing of the frieze easier. They were in touch with the craftsmen at Borobudur and provided stimulus for one another. There was even a spirit of competition according to our Indonesian guide who clearly preferred Prambanan.

Certain emotions are very sensitively expressed: tenderness, friendship, sadness, love, courage, joy and modesty are illustrated in these well characterised and easily understood figures of gods, heroes, servants, ordinary men, monsters, giants and monkeys. They range from the bestiality of the ogre to the [illegible] intelligence of the monkey culminating in the distinctive bearing of Rama. Lines [illegible] the [illegible] of the form and attitudes [illegible] [illegible] how [illegible] the text and [illegible] instructions of the manual of dancing of the Natyacastra were interpreted. The artist has no hesitation in adding a small animal to the top of the roof or under a basket of fruit, and he 'jumps' from one scene to another repeating the same figure without any obvious pause. By careful observation of their world the creators of the bas-reliefs [illegible] [illegible] without upsetting the story.

The importance of Borobudur and similar works should not tempt us to forget the numerous other temples perhaps less spectacular but more authentic. Despite the influences of an imported religion these temples retain the Javanese characteristics [illegible] [illegible] communion destined to the cult of ancestors and to the expression of its own artistic and religious beliefs.

[illegible]

[illegible]

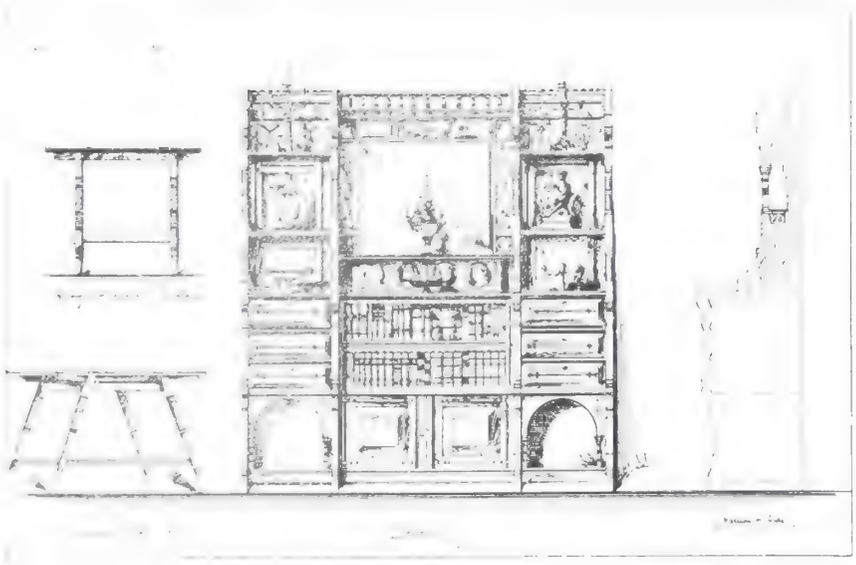
[illegible]

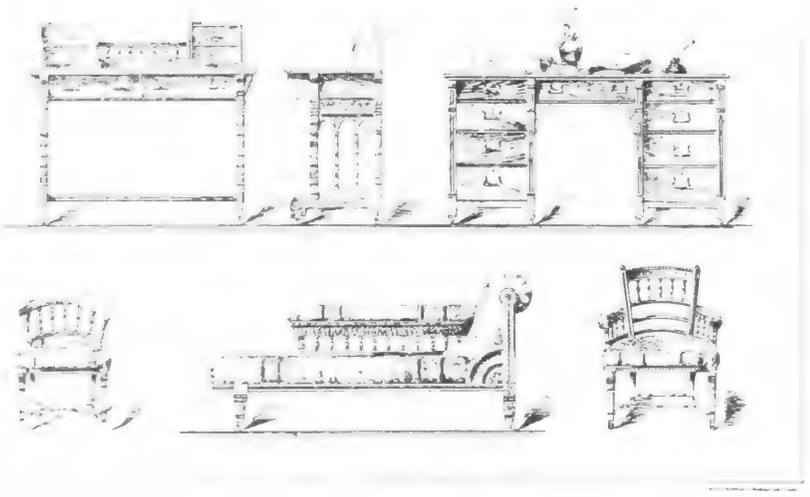
1968

Collinson and Lock

largest commissions was the decoration of the new Savoy Theatre which opened with a production of Gilbert and

Collinson and Lock were among the first to offer this generation in revolt against established canons of taste, a colours and vulgar display. The catalogue designs of 1871, the general repose is not disturbed by sensational effects in





the form of catherine wheels, or wafers such as have lately been too common, nor by Egyptian fleurons *a la* Dr. Dresser (Nos. 2 and 3).[1] The construction was sound and the ornament restrained. As Eastlake rightly pointed out, the bulbous curves and excessive naturalistic carving of much High Victorian furniture was not only ugly but wasteful of time and wood. On the other hand, the simplicity, straight lines, machine-turned legs and balusters which characterised this furniture were well suited to the new techniques that were beginning to affect the industry.

Yet it was this very adaptability which led to the debasement of what was once a refined style. Other less scrupulous firms were not slow to take advantage of its popularity, so that now cheaper imitations survive in greater numbers than authentic pieces from the catalogue. In the same year as these designs were published, Collinson and Lock exhibited a cabinet designed by Collcutt at the London International Exhibition (colour A). It clinched their reputation, containing as it did all the characteristics which were to become cliches of art furniture: the coved top, painted and inlaid wood, turned supports, and bevelled glass. By 1881, the craze for ebonised cabinets of this kind had become so widespread that they 'were legion, and so like each other that none can claim any special merit over the others'.[2] Nevertheless, Collinson and Lock maintained a high standard of quality throughout, always providing 'an antidote to the cheap trashy "walnut and green" suites'.[3]

Many Collinson and Lock art furniture productions must still be in existence, but it is difficult to identify them. Apparently they did not bother to stamp furniture made to order for specific clients, or the more commonplace designs produced in large numbers. The corner cabinet by Godwin is highly unusual in that it bears the name not only of Collinson and Lock but also Edwards and Roberts, which suggests that either the former produced furniture to be retailed by other firms, or more probably, that the latter sold the cabinet second-hand (No. 8).[4] Even if a piece can be established as being Collinson and Lock, it is virtually impossible to find out who designed it. During the late nineteenth century, 'the firm' was all important, dominating craftsmen, designers and architects alike. Its name was a blanket cover for all involved, even when the main workshop had only a tenuous connection with the final product. Such an arrangement meant that, despite the staunch views of some of those they employed, Collinson and Lock had little time for Arts and Crafts ideals which were beginning to break the monopoly of large commercial firms in the form of Guilds and Societies. It would seem, however, that the vast spreading organisation did not stop anonymous craftsmen from attaching value to their work: 'We may compare Messrs. Collinson and Lock's exhibits to a well-written book, in which one may read in every page, the love of the subject, and the delight of the handicraftsman, the just pride in good work . . . that once distinguished the British workman'.[5] Stylistic criteria for identification can also be misleading since all of the designers employed by Collinson and Lock in the 1870s also worked either independently or for other firms. Consequently, pieces like Godwin's coffee table or Japanese boxwood cabinet, both of which are in the Victoria and Albert Museum, could equally well have been made by William Watt.

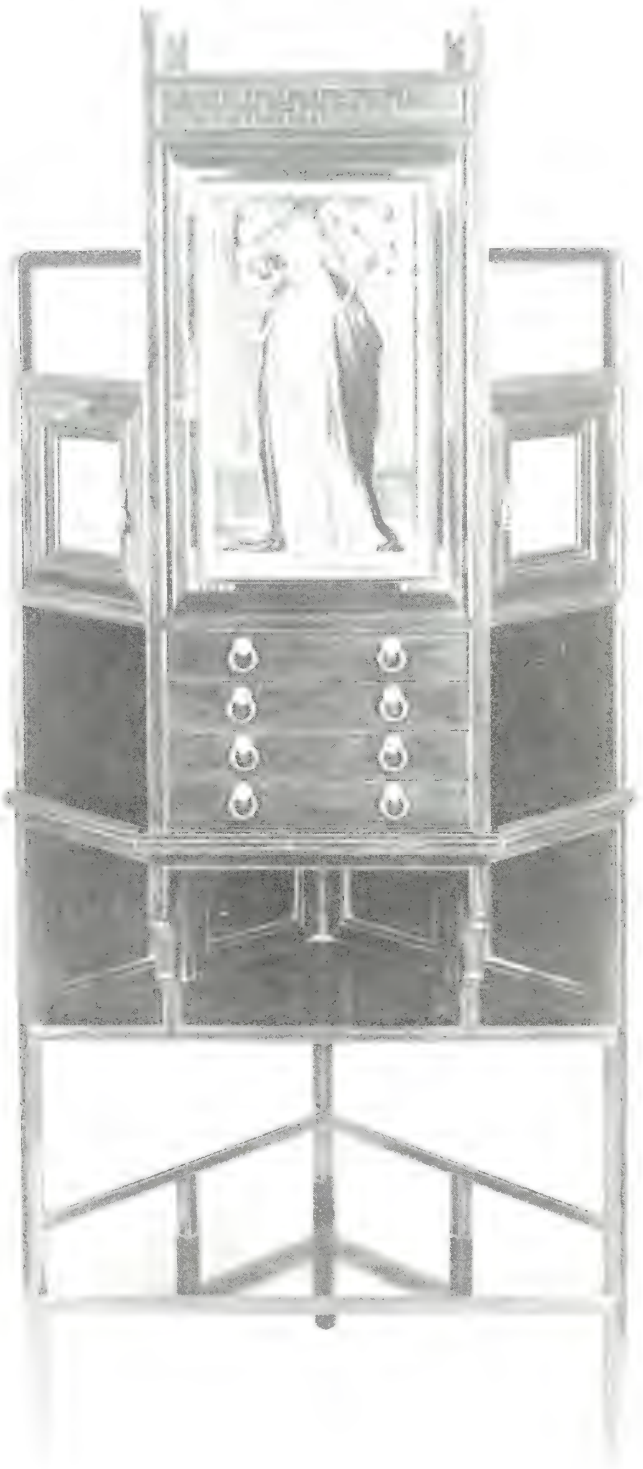
Their reputation rested on more than the mass production of stock designs. The range of activities which furnishing firms took on at this time was staggering, and Collinson and Lock was no exception. As they expanded the diversification increased, together with an extensive system of subcontracting which this involved.[6] There was little they would not undertake by 1894, as one can see from the breathtakingly comprehensive list in their company records:

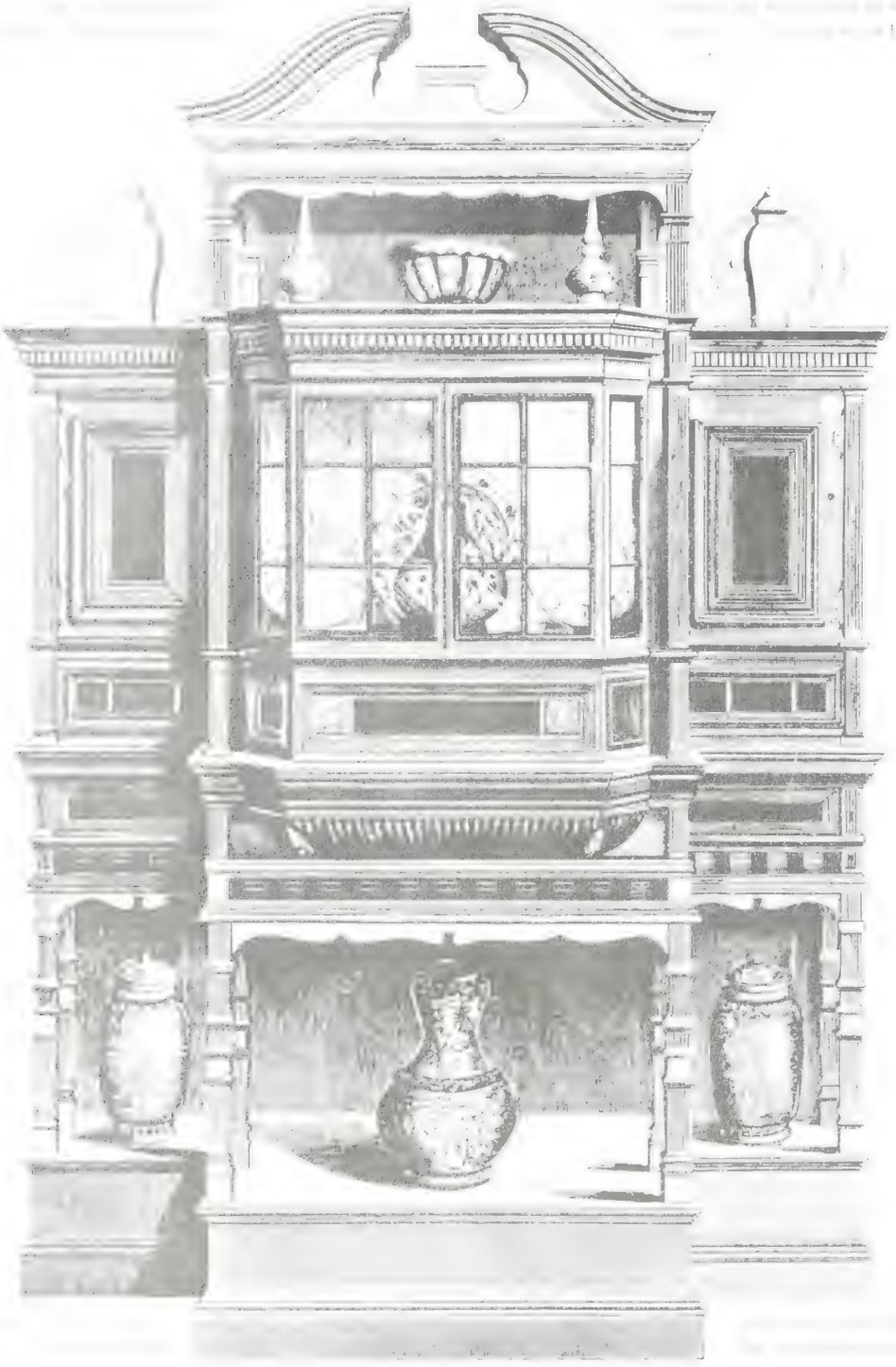
THE MUTUAL ADMIRATIONISTS.

Dining room at Eaton Hall, reconstructed in the Victoria Museum & Art Gallery, London

Law Courts, No. 1 – the latter job they shared with Gillows and Jackson and Graham.

Another increasingly valuable part of the business was the export trade. It was therefore important for the leading firms to establish a world-wide reputation – and the international exhibitions were the best means of doing so. Although not all the Crystal Palace exhibitions were successful for the firms, Collinson and Lock were prominent on these occasions. The Collcutt cabinet, for example, not only won great critical acclaim in England, but was subsequently exhibited in Europe and in America at the Philadelphia Centennial Exhibition in 1876, where it caused a considerable stir (colour A). One of the versions was painted by Burne-Jones and purchased by Prince Liechtenstein.[7] Moreover, interest in Collinson and Lock's pioneering



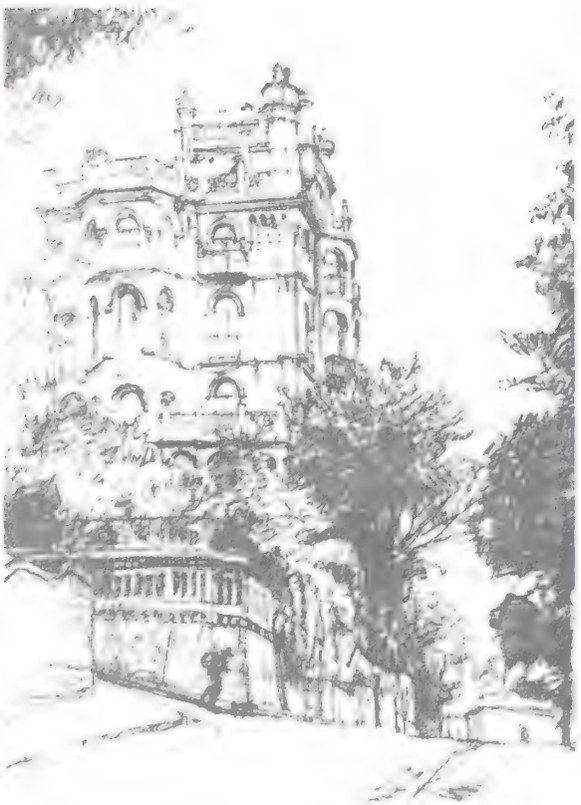


When Dr. Christopher Dresser left Liverpool for America *en route* for Japan on 26 October 1876 he not only had three books on decorative design to his name, but also a creditable career as a botanist behind him. Born in Glasgow on 4 July 1834,-the son of an excise officer from Yorkshire, he entered the Government School of Design at Somerset House when he was thirteen and by 1855 was considered competent to lecture on botany in provincial schools. The following year, when he was only twenty-two, he designed a plate for Owen Jones' Grammar of Ornament' showing 'several varieties of flowers, in plan and elevation, from which it will be seen that the basis of all form is geometry'.[1] In 1860 he was conferred a doctorate *in absentia* from Jena University, was elected a Fellow of the Edinburgh Botanical Society and held professorships in botany at the South Kensington Museum and St. Mary's School of Medicine.

ISABELLE ANSCOMBE

'Knowledge is Power'

The Designs of Christopher Dresser



Dresser's motto was 'Knowledge is Power' and by knowledge he meant adherence to strict botanical truth. His own work was a sophisticated reading of Goethe's theory of metamorphosis – showing that in the plant there are two fundamental organs – the stem and the leaf. Not for him Ruskin's belief that it was the flower as the end product of Divine intention, which was the essence, the truth, of nature. Dresser too espoused the Gothic Revival, not, like

Ruskin, because Gothic represented a specific social tradition, but because it was the Gothic style which fused structure, decoration and symbolism into a coherent whole. Where Owen Jones put forward a theory of knowledge from eclecticism, Dresser advocated a national symbolism based upon scientific evidence and principle.

'True ornamentation is of purely mental origin and consists of symbolised imagination or emotion.' Only Ruskin lectured Dresser in 1857. In some designs his adherence to botanical fact led him completely away from the Victorian need for narrative symbolism. In discussing silver design he maintained the principle that 'In order to its existence a vessel must be constructed but when formed it need not of necessity be ornamented'. A dictum far removed from the contemporary love of allegorical detail and nearer to the principles of the Bauhaus. Equally, in opposition to the Victorian need for value, he maintained that to use a solid metal such as silver was an unnecessary waste when the same effect could be obtained using a technique such as electro-plating.

Dresser, however, was far from being merely a theorist. It is probable that he turned completely to design when he failed to gain the coveted Chair of Botany at London University, but having made his choice it can be seen that his output was enormous and the variety of his influence greater than has yet been assessed. Unlike his contemporaries of the Arts and Crafts Movement who were largely immersed in the problems of socialist guild systems, Dresser's theoretical position led him to design for industrial manufacture, a field within which he must have worked all but alone in stylistic terms.

In 1876 he visited Philadelphia for the Centennial Exposition and gave three lectures at the newly formed Pennsylvania School of Industrial Art where he set forth his aesthetic theories. His presence in Philadelphia was duly recorded in the work of the city's leading cabinet maker, Daniel Pabst, whose work from that date showed a decisive change in favour of Dresser's conventionalised motifs and his pragmatism in the use of woods. Before he left London Dresser had been commissioned by Messrs. Londos and Company, importers of Oriental artefacts, to make a collection of Japanese goods for them during his four month visit to Japan. Through this company he also arranged to make a similar collection for Tiffany and Company in New York. The *mokume* wares and other metalwork which he obtained allowed Tiffany's to perfect their elaborate textured silver work in the Japanese idiom in time for the Paris Exhibition of 1878. It is interesting to note the similarity in the glass designs of L. C. Tiffany and Dresser, both of whom began producing glass in the early 1890s and both of whom were influenced by ancient Roman and Middle Eastern glass.

Back in London Dresser compiled his experiences in Japan in 'Japan: its Architecture, Art and Art Manufactures', published in 1882. A friend of his son's later wrote:

He had been sent to Japan just after the Revolution by the British Chamber of Commerce to report on its manufactures and as a guest of the Mikado had unique opportunities of becoming acquainted with the conditions of the country before it had begun to be Westernized and he was always ready to talk he was extremely interesting company.

At the height of the Aesthetic Movement his experience was in demand and in June 1879 the opening of 'Dresser and Holme' was held in Farringdon Road; a warehouse for the sale of Oriental goods. Dresser left in 1882 but in 1880 he had been appointed 'Art Manager of the Art Furnishers' Alliance in New Bond Street '... for the sale of metalwork, glass, fabrics, and other things, the majority being designed by Mr. [sic] Dresser himself, or executed under his super-

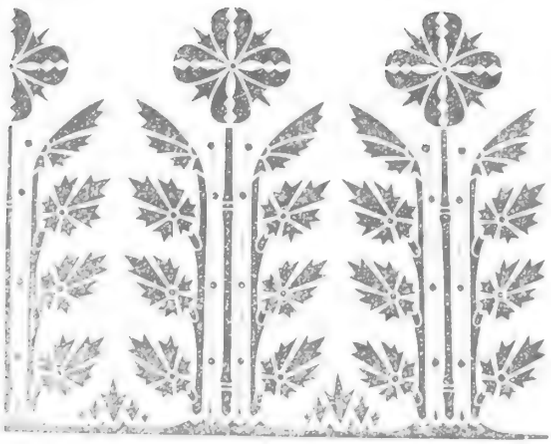
aesthetic costumes of the period, in demure art colours, from a shop'.

with the Art Furnishers' Alliance, who began to wind up their affairs in 1881. Dresser's department was [illegible] and Dresser's introduced Architectural [illegible] domination of Bent Cranes and Calder [illegible] designs.

Dresser's output from his studio at Tower Cressy, Campden Hill was huge. In 1937 Stoddart Dresser visited Dresser's two daughters and was able to see some of his surviving account books which showed the enormous amount of work undertaken. In 1879 alone [illegible] for stencilled damasks to Warner of Haslam and [illegible] for carpets to Brinton's, beside many designs for other manufacturers'.

From 1875 he had been designing silver and electro-plate for Elkington's; in 1878 he began supplying metalwork designs to Hukin and Heath and in 1879 to James Dixon and Son of Sheffield. Also in 1879 he was instrumental in the setting up of the Linthorpe Pottery in Yorkshire where he was responsible for design until 1882. The manager of Linthorpe, Henry Tooth, who had developed most of the Linthorpe glazes, left in 1882 and went into partnership with William Ault and when Ault founded his own pottery in 1887 Dresser again took up pottery design. In the mid 1890s the Glasgow firm of James Couper and Sons began a new venture in glass which they named Clutha glass. George Walton also worked for them but the most distinctive Clutha glass is by Dresser. The blown pieces, of opaque green glass, are often shot with translucent streaks of gold or cream; the sinuous irregularity of the twisted shapes not only points to Dresser as a stylistic precursor of Art Nouveau, but also shows a rare, almost romantic, sensuousness in his reactions to natural forms and rhythms. Where his silver designs show an almost aggressive adherence to scientific principle and utility (it is possible that some of his designs were never produced because their sparseness and severity were considered too eccentric), the Clutha glass is simply beautiful. The pottery too lacks the appeal of the glass as it, with many of his flat designs, portrays a Victorian love of grotesque forms. During the 1890s his studio was mainly concerned with fabric and wallpaper design and several pieces of furniture by Dresser are also known.

Dresser was working within a field barely touched by most of the notable designers of his day and, indeed, probably despised by the leaders of the Arts and Crafts Movement. For one who had absorbed the tenets of the Gothic Revival, enjoyed the influence of Owen Jones and had been taught within the framework of design criticism resulting from the 1851 Great Exhibition, as well as having first-hand knowledge of Japanese design, the spring of inspiration of the Aesthetic Movement, it seems almost strange that a talented designer with such credentials should have remained so independent. Yet, in a sense, Dresser's motto, 'Knowledge is Power', is a lonely one. His vernacular was one which relied upon principle, not tradition or contemporary style, and was one, moreover, which could be applied, at a distance, from two-dimensional sketches, making his work ideal for industrial manufacture. Dresser was also undoubtedly an opportunist and he wholeheartedly supported the economic system of industrial production. He died on 25 November 1904 at the Hotel Central in Mulhouse, Alsace, on a business trip, although with what further schemes in view is not yet known.



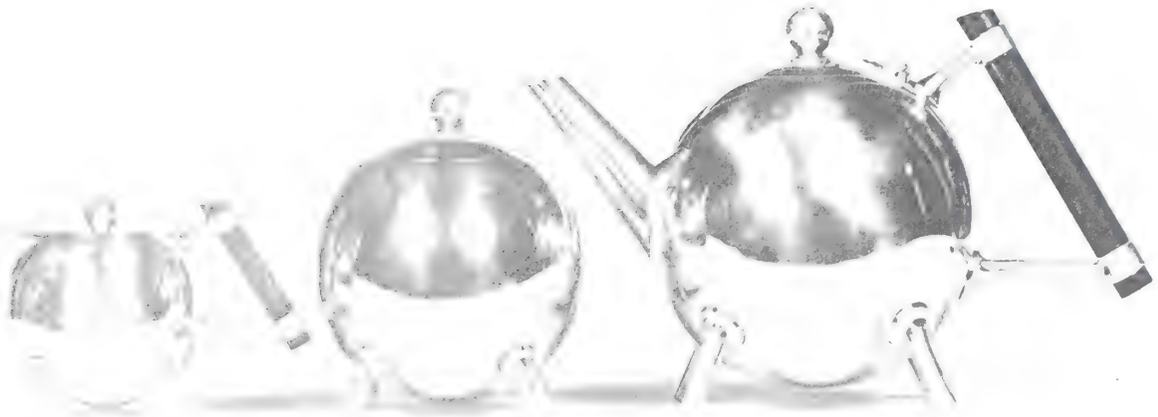
6 An electroplated teapot designed by [illegible] and made by James Dixon and Sons, c.1880.

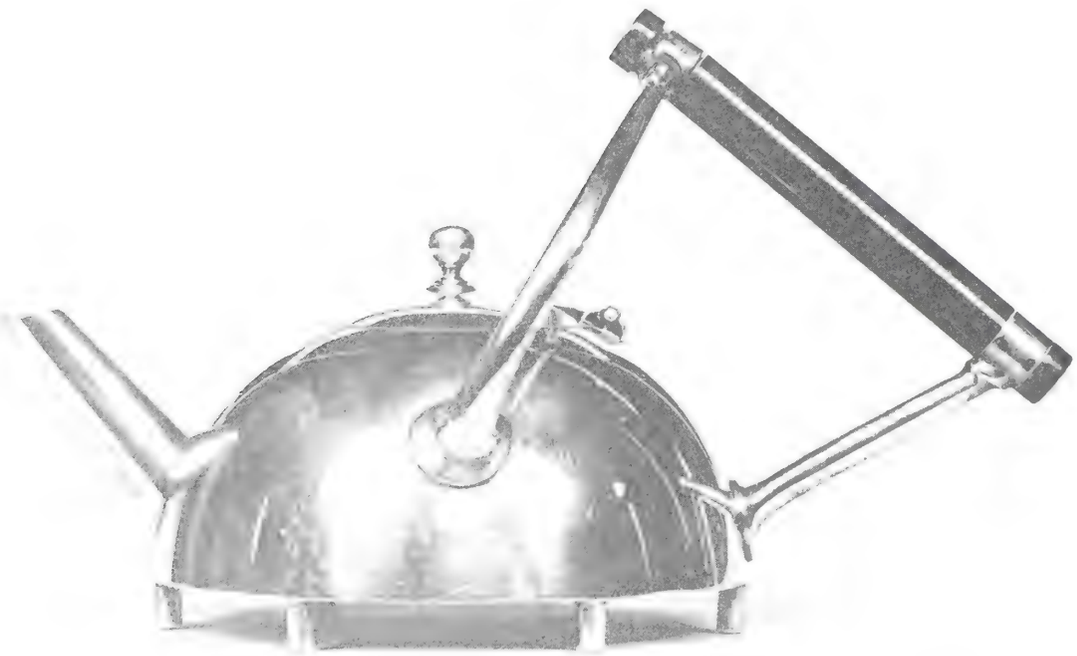
[illegible]

[illegible]

[illegible]

Cast iron hall stand designed by [illegible]
The Furniture Gazette, London



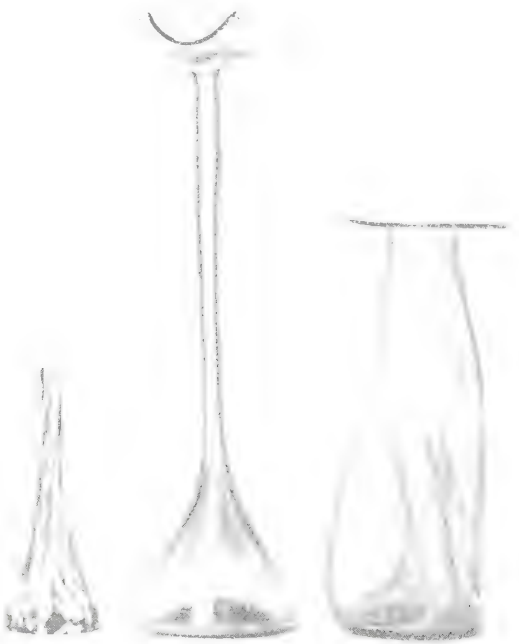


Top
1 Electro-plated teapot with ebony handle designed by Christopher Dresser for James Dixon and Sons
Painted Drawing

2 Silver-gilt and silver-plated fruit dish designed by Christopher Dresser for James Dixon and Sons, 1879. The folded edges contrast with the [illegible] ornament
[illegible]

14. Electro plated teapot with engraved decoration in the Japanese style designed by Christopher Dresser for Hukin and Heath, 1878.
Dan Kerr

15. Electro plated teapot with engraved decoration in the Japanese style designed by Christopher Dresser for Hukin and Heath.
Richard Dunn



[illegible] Indian Expedition [illegible] 36 inches

The Indian and American Art

One of the true tests of time appears in man's efforts to record it and in his subsequent abilities to maintain that record for future generations. The Historical Center in Cody, Wyoming, has accepted that challenge for over half a century, and remains steadfastly devoted to the amalgamation and preservation of the visual and literary images and the physical testaments of the Western saga.

The [illegible] selected in this overview reside in the halls of [illegible] presented in the adjoining Plains Indian Museum.

[illegible] the Western American [illegible]

> *[illegible] North American continent [illegible] that I could not and [illegible] to have is and preserve [illegible] production of literature and [illegible] their manners, customs and [illegible] of an interesting race of people [illegible] rapidly passing away from the face of the earth . . .*[1]

[illegible] various Western scenes, Catlin departed for [illegible] Indian themes by the use of solid showmanship [illegible] the images of Indians from the provinces of fine art and documentation to ally them with the world of theatre. Catlin, when he moved his [illegible] dimensional portraits and scenes of Indian life which decorated the walls. By bringing the [illegible] Stewart to join an expedition to the Rocky [illegible] the spirit and grandeur of distant scenes. Muter [illegible] idyllic haze. He viewed the Indian as the true [illegible] his fellow artists to turn their attentions west [illegible] pedestal.

[illegible] published in illustrated form, his accumulated record of his journey appeared as an impressive [illegible] the two artists were frequently compared, even [illegible] audience and Stanley to an American one. In [illegible] personal letter to Stanley he scribed: 'It affords me [illegible] *l'Iopement*, is emblematic of the free spirit preserved in its most picturesque form at the [illegible] artists to hurry west soon as the Indians were [illegible] melted land and untamed Indians, a firsthand [illegible] relationship of Indian and mountain man in

[illegible] *Buffalo* exhorts a moral statement which shares in proportion the monumental scale of the painting.

A more convincing rendition of a similar theme appears in Frederic Remington's painting, *The Buffalo Hunt*. The Remington work sets man squarely against nature demanding each participant to grasp instinctively at survival. The natural truth and brilliant glow of western light combined with the bold narrative which guides the viewer's imagination into history as well as the picture, placed such works in the forefront of American appreciation. Critics who condemned Bierstadt's painting of the buffalo as too old mastery praised Remington for his honest perception, claiming him as America's number one man in depicting the West in history and its legends.

Remington, known today more for his abilities as a sculptor and illustator than a fine artist, ventured into the West frequently, on assignments from popular journals of the day like *Harper's Weekly* and *Century*. In the closing decade of the Indian Wars, Remington campaigned with the US Cavalry in Arizona and the Dakotas. His first Arizona trip took him in search of Geronimo in 1886. Four years later he was called to the wintery northern Plains to record the tragic events of the Wounded Knee incident. His drawing, *Watching the Hostiles from the Bluffs*, pictures the artist (centre right) among his favourite element, the military. The Indian, whom the artist had come to witness, does not find a place in the composition but is left on the fringe to be imagined in desperate countenance at the approach of his final moment.

Charles Russell, traditionally coupled with Remington as one of the true purveyors of the Western image at the turn of the century, approached the Indians with a more sensitive hand than his contemporary. Nonetheless, his native Americans played dramatic roles in the historic saga which Russell recounted in paint. His watercolour, *Blackfeet burning Crow Range*, preserves Russell at his best as he capsulised the stirring epoch of intertribal warfare which dominated Plains Indian history even before the time of the white man's arrival. Thus extracted from the past, Russell's image reflects both reality and attendant myth of the romantic Indian saga.

Even as sympathetic as Russell was toward the Indian as a subject for art, it was Remington in his career after 1900 who served to bridge the gap between the narrative tradition and the

2. Frederic Remington. *Watching the dust of the [illegible]*. 1890. [illegible] inches. [illegible]

3. Frederic Remington. *The battle of Otum*. 1890. 34 × 49 inches

5. CHARLES M. RUSSELL. *Indian Women in mourning Camp*. Watercolour. 22 × 28 inches.

6. W. H. D. KOERNER. *Dead on the Divide*. 1912. 21 × 43 inches.

Below
S. Attributed to CHARLES DEAS
Mountain Man, 21 × 27¼ inches
nineteenth century

of a guiding light. He made his first sketching trip into the West as early as 1883 though he did not return to stay until twenty-six years later. He brought with him the bravura style of painting learned as a student in Munich. Known by his colleagues as 'The Anthropologist' because of his concern for ethnographic detail, Sharp was able to portray the simple strengths of his Indian subjects and to glorify the aesthetic and cerebral elements of their cultural traditions. Such is the case with his painting, *Father and Son*.

Attesting to the historic and artistic potential of the Indian, illustrators of the 1930s and 1940s brought the nostalgic image of the Native American to its fullest popular exposure. W. H. D. Koerner, whose paintings of Western life filled the pages of the ubiquitous *Saturday Evening Post*, held out to an appreciative audience symbols of the Indian past in such paintings as *Unwelcome Intruders*.

The tradition of exploring the Indian as a pervasive element in American art has continued to the present time. The artists Jim Bama and Harry Jackson sustain the impact of that important American iconography advanced by generations of earlier artists. Bama's portrait of *A contemporary Sioux Indian*, reveals a telling empathy for contemporary Indians, proud of their past and vitally sensitive toward the modern world in which they live. The viewer is face-to-face with real life, contrasted to the poetic ideal and fanciful portrayal by artists of the previous century. The tradition has, in a sense, come full swing, from the factual gems of Bodmer and Catlin's brush to the point-blank reality of today's Indian in Bama's *tour de force*. The Indian has served American art well.

NOTES

1. George Catlin 'Letters and Notes on the Manners, Customs and Condition of the North American Indians' London 1841 Vol. I p. 3
2. Quoted in George Catlin 'Catalogue of Catlin's Indian Gallery of Portraits, Landscapes, Manners . . .', New York 1838 p. 85
3. Quoted in W. Vernon Kinietz 'John Mix Stanley and His Indian Paintings' Ann Arbor 1942 p. 17
4. See R. Coen 'The Indian as the Noble Savage in Nineteenth Century American Art' University of Minnesota Ph.D. Dissertation 1969 pp. 121–123
5. Quoted in Bernard DeVoto, 'Across the Wide Missouri', Cambridge 1943 p. 318

THE BUFFALO BILL CENTER, CODY, WYOMING

Bridging one hundred of the most dramatic years in the history of America, the collections and programme of the Historical Center record the West in its multiform dimensions, focusing on the myths as well as the realities which have brought the region elaborate notice.

Embodying important collections of Western art, ethnographic materials, historic artefacts and memorabilia, the present facilities of the Buffalo Bill Historical Center offer an unparalleled view of frontier life. The Center consists of four museums in one. The Buffalo Bill Museum, dedicated in 1927, is a repository for the most extensive assemblage of Buffalo Bill material in the world. The Whitney Gallery of Western Art, begun in 1959, shows masterworks of American painting and sculpture, both contemporary and historic, which are focused on preserving the image of the Western frontier. The Plains Indian Museum, opened in 1969, is devoted to the beauty and tradition of Native American life in the West. And, the new Winchester Museum, stemming from a collection of Arms Company, begun by Oliver Winchester in 1857, contains a comprehensive array of over five thousand projectile arms.

Photographs
Buffalo Bill Historical Center, Cody, Wyoming

Books

Ming Porcelain

By Daisy Lion-Goldschmidt
Translated by Katherine Watson
294 pages, 283 illustrations
41 colour, line drawings
London: THAMES AND HUDSON
£40.00

Madame Daisy Lion-Goldschmidt in her monograph on 'Ming Porcelain' provides a comprehensive account of the origins and development of Ming porcelain against its historical, social and commercial background. The French language is not only beautiful but expressive, colourful and precise, a standard not always maintained in translation. Whether this is due to the author or to the translator is not easy to define. Fortunately the infelicities are few.

This monograph is divided into two parts. In Part One Madame Lion-Goldschmidt provides a general approach to the subject and records the overthrow of the Yuan dynasty, the founding of the Ming dynasty by the Hung-wu (1368–98) emperor, the early maritime ventures of the Yung-lo (1403–24) emperor, and the inevitable decline of the dynasty in face of attacks on the land frontiers and Japanese pirates along the coasts. She describes the production of porcelain at Ching-te Chen and its development from the fine *ch'ing pai* porcelains of the Sung dynasty. In her review the author refers to the immense curiosity which Ming porcelain awakened amongst Europeans, and outlines the development of the porcelain trade between Europe and China. She pays tribute to those scholars who, during the present century, first dared both to believe in and to identify Ming porcelain. Foremost amongst these were British scholars and enlightened collectors. It is due to men such as Hetherington and Honey, Eumorfopoulos and David, Oppenheim and Schiller, and the generation that followed them, Clark, Garner, Soame Jenyns and Reitlinger, as well as others too numerous to mention, that this country is indebted for the wonderful collections available to scholars in our great National Collections. The value of Madame Lion-Goldschmidt's book, however, lies not only in illustrating many of the splendid porcelains identified and acquired by these pioneers but for extending her range to include specimens from European collections in Brussels, Copenhagen, Ekolsund, Geneva, The Hague, Leeuwarden, Limoges, Lisbon, Lugano, Naples, Paris, Stockholm, Strasbourg and Vienna. The great American collections, too, are not neglected, and neither are those in Tokyo, Taiwan and the Peoples' Republic of China. She also refers to the great early collections formed outside China of which that at the Topkapu Saray at Istanbul and that formerly at Ardebil and now at Tehran, take pride of place. She also considers the finds of export porcelain along the great trade routes of the world. It is these export wares, which are still being discovered today, that form the basis for identifying the Imperial wares of the Ming, and give some idea of the immense production of porcelain in China not only at Ching-te Chen but at provincial kilns in Fukien, and at Te-hua, Swatow and Canton.

In dealing with the characteristics of Ming porcelain the author devotes a section to Techniques; this includes glazes and kilns and the use of enamels, *Fa-hua* and *Wu-ts'ai*, slips and gilding. A valuable [illegible] the dragon [illegible] [illegible] Finally, the [illegible] Ming [illegible] and [illegible] the [illegible]

Part One concludes with [illegible] the development of Ming porcelain. There is also a map [illegible] Ming [illegible] [illegible] method of transcription, the map uses the modern pinyin system [illegible] [illegible] need a key to [illegible] pinyin [illegible] to the perhaps better known Wade-Giles spelling used in the text [illegible] the pinyin [illegible] of time [illegible] theless, to many Chekiang will seem preferable to Zhejiang [illegible] and Ching-te Chen to Jingdezhen [illegible] few of the latest obstacles to learning.

Other difficulties of description arise and include the use of the term lotus scroll, called by some petal panels, and the term *Ch'ing pai* which, after over twenty years of acceptance [illegible] scholars for the equally imprecise term *Ying ch'ing* which it replaced. Fortunately *ch'ing pai* is used here to describe the shadow-blue porcelain of Sung and Yuan and not, as some eastern scholars prefer, 'blue and white' porcelain.

Part Two deals with the porcelain of successive reigns in varying detail and covers both the imperial pieces, a term which the author explains, and the export wares. This is indeed a tall task and it is not surprising that some aspects receive less emphasis than others. A table of Ming Reign Marks is followed by Appendices, Notes (giving sources), a useful glossary, and a bibliography rounds off the work. The [illegible] up to date.

This is a beautiful, if somewhat expensive, publication. The illustrations are wide ranging and well [illegible] and the [illegible] 'Ming Porcelain' is a useful addition to the many modern [illegible] Chinese porcelain.

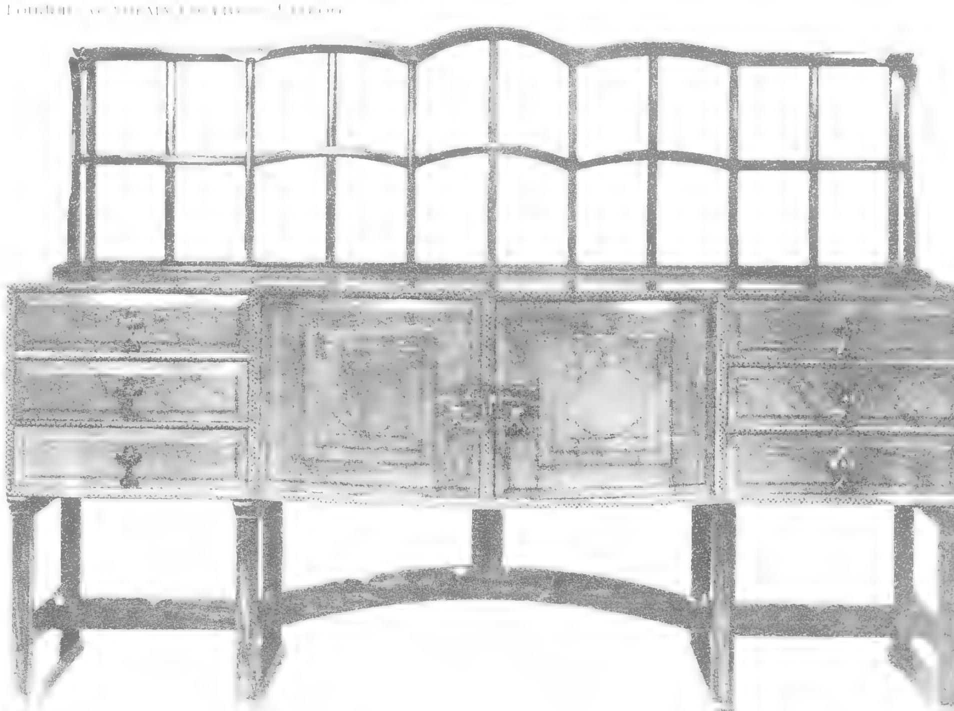
W. B. R. NEAVE-HILL

[illegible]

[illegible] hunter on horseback holding the points of a stag [illegible] over the horse at such an odd angle that he may be [illegible] red sky. Over this is a Persian inscription about the [illegible] [illegible] The [illegible] face, which was outside the Islamic code of ethics. The weaver must have been a Muslim and Hussein a [illegible]

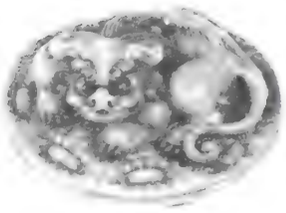
The Oriental Rug
[illegible] London and New York
[illegible]

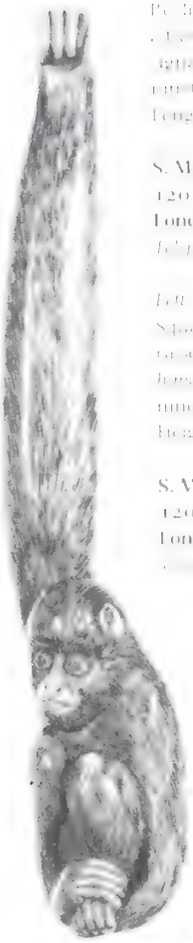
Sideboard by Ernest Gimson [illegible] feet and stretcher, inlaid with holly and [illegible] from **Arts and Crafts in Britain and America** by Isabelle Anscombe and Charlotte Gere [illegible] pages [illegible] illustrations with colour
London [illegible]



The London Art Market

Netsuke and Inro





Pottery *okimono* of a [illegible] with a [illegible] fighting mongoose [illegible]
Japanese
nineteenth century
Length [illegible]cm

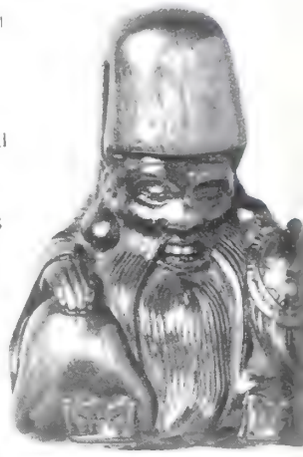
S. Marchant and Son
120 Kensington Church Street
London W8
Telephone 01-229 5319

Ivory *netsuke*
of a fishmonger
with a cockerel
eighteenth century
Height 9 cm

Peter W. Kemp
174a Kensington Church Street
London W8
Telephone 01-229 2988

Left
Ivory *netsuke* of a
recumbent cow and calf
signed *'Tomotada'*,
eighteenth century.
Length 6.5 cm

Douglas Wright Limited
34 Curzon Street
London W1
Telephone 01-629 9993



Right
Netsuke of a
seated Fukurokuju,
signed *Tetsuki*, wood
teeth inlaid with ivory,
nineteenth century.
Height [illegible] cm

Douglas Wright Limited
34 Curzon Street
London W1
Telephone 01-629 9993

[illegible]
[illegible] *netsuke* of a man carrying the
three-legged toad on his shoulder,
signed *'Tomokazu'*, the eyes inlaid,
[illegible]
[illegible]

S. Marchant and Son
120 Kensington Church Street
London W8
Telephone 01-229 5319

[illegible]
dog with a ball nestling
under the right front paw,
Tomotada, eighteenth century

Spink and Sons
5 King Street
St. James's
London SW1
Telephone 01-930 7888

[illegible] *netsuke* of [illegible]
container with its tentacles, unsigned.
[illegible] century. Length [illegible] cm

S. Marchant and Son
120 Kensington Church Street
London W8
Telephone 01-229 5319

[illegible]
February 1979 at the Hotel Drouot for £10,800. Ma[illegible]

depict a vast range of subjects from natural history, which is highly favoured in Japanese art, to legends,

and religious characters were also portrayed, and Japanese national customs.

[illegible]

prices today. Early on, the designs were simple and

designs became more naturalistic while at the end of

When the need for *netsuke* disappeared, the art

the nineteenth century was a petite bourgeoisie who took

artist raised the artistic level of [illegible] and *netsuke*.

Four-case lacquer *inro* decorated on the *nashiji* ground with a crow perched on the ground branch of a plum tree and pecking at one of the fruits, the details in gold, black and red lacquer. The interior *nashiji*, signed on the base *Kajikawa*.

Spink and Son Limited
5–7 King Street
St. James's
London SW1
Telephone 01-930 7888

Four-case lacquer *inro* decorated in *takamaki-e* with a fabled man and attendant acknowledging the greeting of a man who passes by, poking his hat down as ever. The interior of red *nashiji* lacquer, signed on the base *Hara Yasuyuki*.

Spink and Son Limited
5–7 King Street
St. James's
London SW1
Telephone 01-930 7888

Single-case lacquer *inro* decorated in *takamaki-e* with a [illegible] and attendant [illegible] the details in gold lacquer [illegible] signed on the base [illegible].

Spink and Son Limited
5–7 King Street
St. James's
London SW1
Telephone 01-930 7888

Single-case lacquer *inro* decorated with [illegible] a seated [illegible] [illegible] reading a *Makimono* [illegible] the details in gold lacquer [illegible] pattern of negative [illegible].

Spink and Son Limited
5–7 King Street
St. James's
London SW1
Telephone 01-930 7888

Single-case lacquer *inro* decorated on the greenish ground with a kingfisher among reeds, the details in lacquer, porcelain and pewter, signed on an inlaid porcelain seal [illegible].

Spink and Son Limited
5–7 King Street
St. James's
London SW1
Telephone 01-930 7888

Four-case inro, the cases [illegible] with a peacock, the shades of gold *takamaki-e* and [illegible] signed [illegible] Ex H. Seymour Lucas collection.

Douglas J. K. Wright Limited
34 Curzon Street
London W1
Telephone 01-629 9993/4

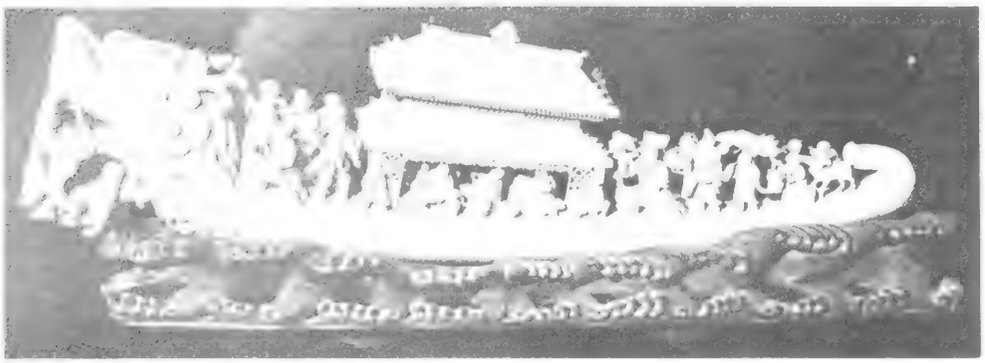
[illegible] nineteenth century [illegible].

Douglas Wright Limited
34 Curzon Street
London W1
Telephone 01-629 9993

Chinese and Japanese Ivories

Ivory has always been a highly prized material. The Chinese have been carving ivory for four thousand years, whereas in Japan there was a lapse of a thousand years between the first flowering of ivory art and its reappearance in the late eighteenth century.

Chinese and Japanese ivories, including twentieth-century ones, are becoming increasingly popular. Heading the March sale mentioned above: No lot was unsold.



Chinese ivory figure of a scholar holding a sceptre in his right hand seventeenth century AD Height 37 cm

Bluett and Sons Limited
48 Davies Street
London W1
Telephone
01 629 4018 3397

Ivory vase of unique size carved in high relief and with great detail. A continuous panorama showing two Imperial Palaces, one on either side of the vase, standing in rocky wooded landscape by a river side and with a long poem above each. The neck has two landscape panels surrounded by scroll foliage among which are the eight happy augury. The lower part of the vase is carved with a band of formal petals and the foot with floral motifs in low relief. The lid has panels of landscape and figures with flowers between and has a handle carved with a similar scene. On the underside of the foot is the mark of Ch'ien Lung. Height 66 cm Diameter 15 cm

Spink and Son Limited
5–7 King Street
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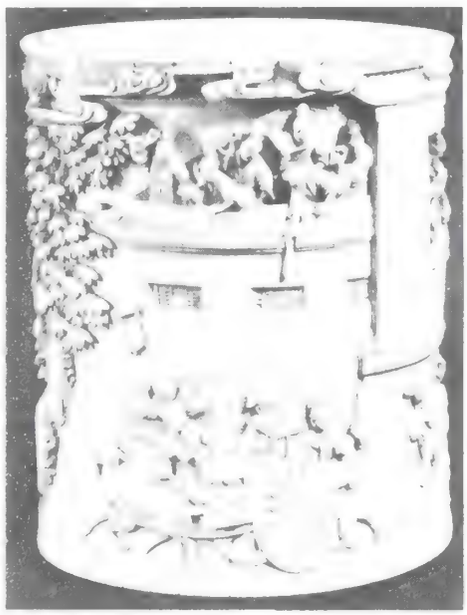
London SW1
Telephone 01 930 7888



Douglas J. K. Wright Limited
34 Curzon Street
London W1
Telephone 01 629 9993 4

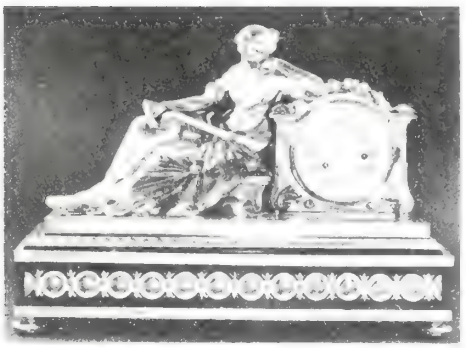
S. Marchant and Son
120 Kensington Church Street
London W8 *Telephone* 01 229 5319

Salerooms

Sotheby's in Monte Carlo

On 11 and 12 February 1979 five sessions of sales of French eighteenth-century drawings and prints, continental furnishings and oriental works of art were held by Sotheby's in Monte Carlo in association with the Societe des Bains de Mer. Several of the drawings were very attractive and fetched high prices, the most expensive being a small watercolour and gouache by Gabriel de Saint-Aubin for which Agnew's, London, paid 85,000 French francs. A delicate black chalk and watercolour by the same artist was sold to a Paris dealer for 500,000 francs. 24,000 francs each bought a sheet of studies of Mme Huet by Jean-Baptiste Huet and a lively red and black chalk drawing of a young girl by Etienne Charles le Guay, but a pastel portrait of a girl by Jean-Etienne Liotard which had been expected to make the highest price was bought in.

The most expensive item in the furniture sale was a sumptuous Savonnerie carpet probably woven early in the reign of Louis XIV in the workshop of Simon Loudet; it was sold for 500,000 francs. A late mahogany Louis XVI *bureau à gradin*, stamped by J. H. Riesener, was bought by a Paris dealer for 240,000 francs, but another of amboyna wood by David Roentgen was unsold. Several other elaborate pieces were unsold, a corner cabinet on stand in Boulle marquetry, a pair of *armoires* decorated with white lacquer panels of oriental scenes and a red and white lacquered cabinet made in Venice but in late Louis XV *bergère à transformations* fetched the very high price of 160,000 francs. A carved giltwood bureau-cabinet made for the Comtesse de Provence, a sister-in-law of Louis XVI, for her bedroom at Versailles, was sold to the Musée de France for 38,000 francs.



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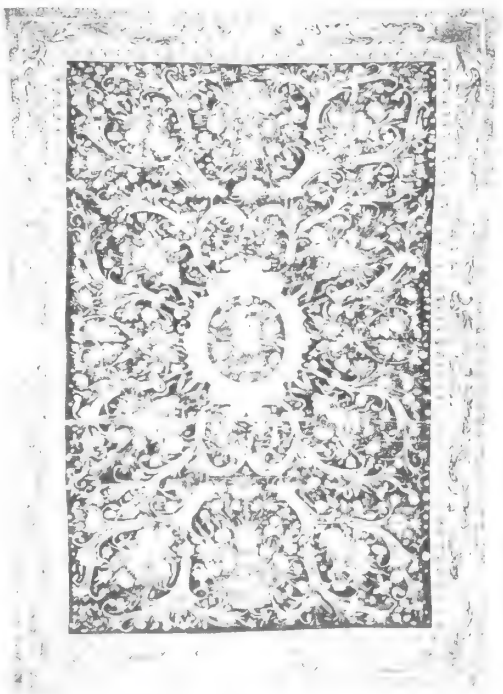
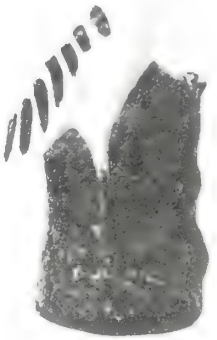




4

1. Chased and gilt bronze clock
with the figure of Clio reading,
the dial stamped '*Ferdinand Berthoud*',
all on an ebony and gilt bronze socle
stamped *B. Lieutaud*
Louis XV. Height 50 cm.
Fr. 1,200,000.

2. One of a pair of Compagnie des Indes vases
in enamelled porcelain
Chien Lung. Height 51 cm.
Fr. 120,000.

3. Savonnerie carpet
decorated with scrolls and vases of flowers
in soft tones of blues and greens
on a black ground
Louis XIV. 5.63 × 3.84 cm.
Fr. 500,000.

4. One of a pair of Louis XV
ormolu-mounted commodes
Height 76.5 cm.
Fr. 500,000.

5. GABRIEL DE SAINT-AUBIN
Le Stand de Tirs sur un Perroquet
watercolour and gouache, signed at monogram
140 × 162 mm.
Fr. 85,000.

5

Gerard Mercator's Atlas of Europe

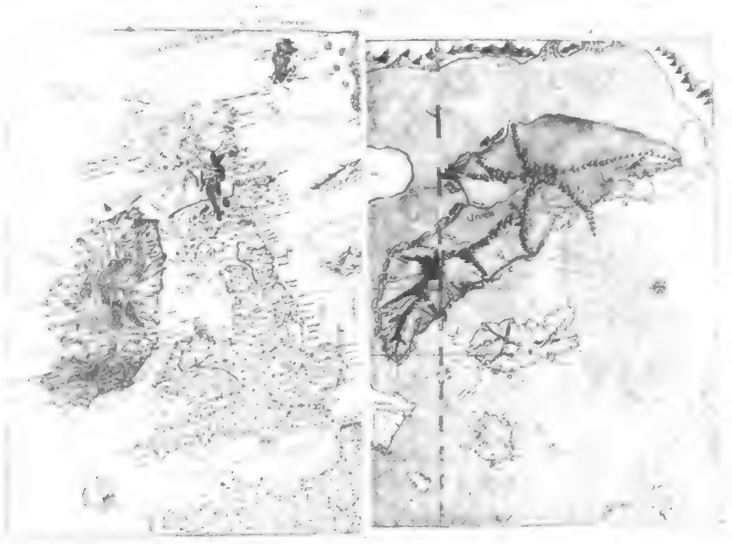
[redacted]

[redacted] the atlas once belonged to Mercator's patron Werner von Gymnich [redacted] died 1582, who was governor to Crown Prince Carl Friedrich of Cleves (1536–1575). In 1967 a second atlas of similar design, entitled 'Europae Universalis' which included the unique map of Europe, and one of only four known copies of the British Isles map was found in a Brussels bookshop by a Dutch schoolmaster. These maps were bound together with parts of the world map of 1569 and two manuscript maps of Northern Italy or Lombardy, now thought to have been drawn by Gerard Mercator himself; if this is so they are the only known manuscript maps by Mercator. The collection also includes a set of Abraham Ortelius's maps from his 'Theatrum Orbis Terrarum' of 1570 and an undated engraved plan of the city of Ancona. None of the wall-maps is to be found in any British collection, although Mercator's map distributor Christopher Plantin is known to have sent sixteen copies of the British Isles map to London between 1566 and 1568. This map, which was published fifteen years before the atlas of England and Wales by Christopher Saxton, was the largest and most advanced map of its day and was drawn on the basis of a manuscript map, now unidentifiable, sent from England by 'a friend'.

Like the world atlas this collection of maps of Europe has been associated with the von Gymnich family. Until 1797 the atlas was probably in the library at the Cistercian Monastery of Mariawald near Heimbach: a monastery to which the von Gymnich family are known to have made at least one bequest in 1605. If this connection can be proved, then Mercator may well have presented the atlas to Werner von Gymnich during the course of his preparatory work for his modern atlas. In 1578 he wrote to Werner von Gymnich explaining that he had divided Italy 'in nine particular parts and one general map', and that he would like von Gymnich to send him 'anything new in geography' which he had found in Italy. Mercator was evidently aware of von Gymnich's journey to Rome in December 1574 where Prince Carl Friedrich had received the Papal Sword of Honour as part of Gregory XIII's jubilee year celebrations. The presence of the manuscript maps of Lombardy and the map of Ancona in the atlas, which is otherwise of Europe in general, may suggest a link between von Gymnich's journey and the atlas.

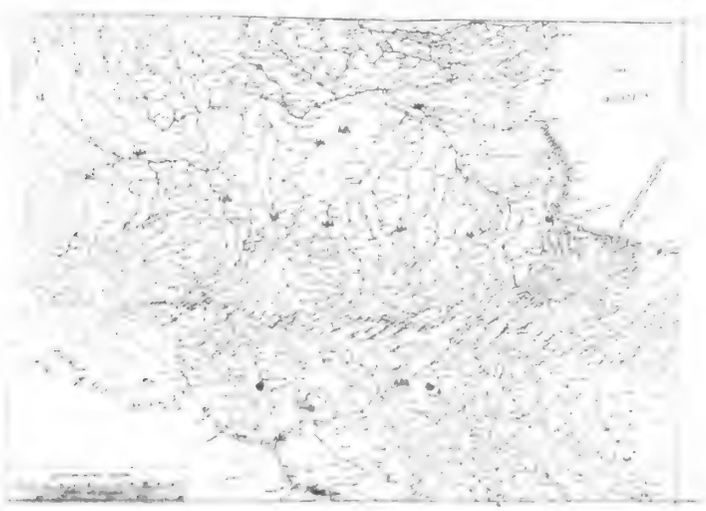
This remarkable atlas was sold at Sotheby's on 13 March 1979 for £340 000. It is to be hoped that such an important atlas may be printed in facsimile with an accompanying introduction at some point in the future.

SARAH TYACKE

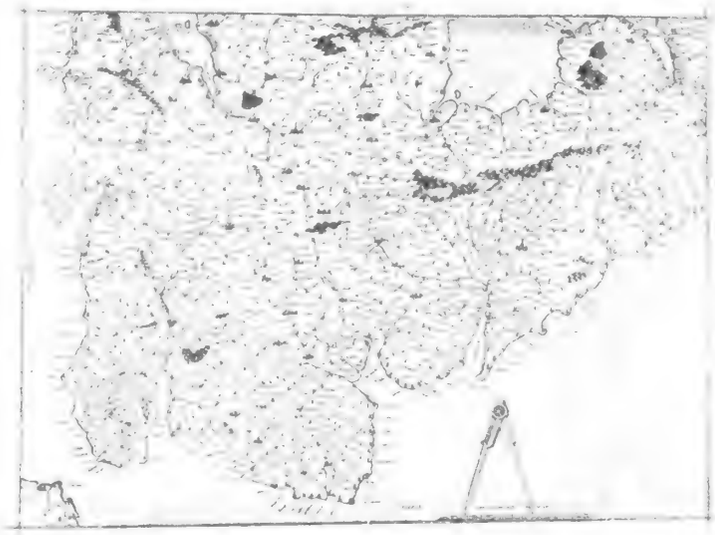


'Groenlandia, Islandia, Frislandia', from parts of Mercator's map of the World, 1569.

Europae universalis, from parts of Mercator's map of the World, 1569, drawn on the Mercator projection.



'Lombardiae reliqui' – one of the two manuscript maps thought to have been drawn by Mercator.



'Anglia' made from part of Mercator's map of the British Isles, 1564.

The Arts Reviewed

Paintings from Mughal India

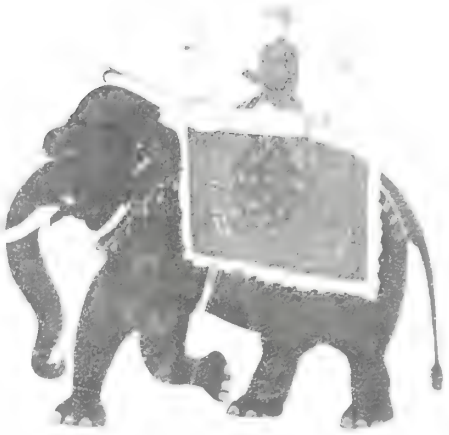
19 April–19 May 1959
P. and D. Colnaghi and Company Limited
13 Old Bond Street, W.1

Colnaghi's third exhibition of Oriental miniatures is similar to its predecessors in that these also contained a large representation from Mughal India. The present exhibition of miniatures is smaller but with the exception of nine works from the contemporary Deccan kingdoms it is confined solely to work painted for the Mughal emperors or their officers. The catalogue is of a similar format to the earlier ones and provides an excellent record of the exhibition. The policy of reproducing only one miniature on a page permits each to be fully appreciated. A polished introduction to Mughal and Deccani Painting by Michael Goedhuis provides a good background for the general reader.

Among the most rewarding of the miniatures are two early Mughal hunt scenes, one a brightly coloured portrayal of mountain lions centred on a landscape of rocks from an unidentified manuscript and the other a delicately tinted drawing of an emperor spearing a lion who has mauled one of his courtiers. The first, with its many animals unconcernedly watching the hunters, gives a good indication of the Mughal intimacy with nature and the ability to establish spatial levels in a scene. The latter, as mentioned in the catalogue entry, depicts a theme repeated in several Mughal miniatures, but this is one of the most sensitive and freely rendered versions. The incident portrayed is usually connected with Jahangir, but the main figure in this miniature more closely resembles Akbar than, for example, the figure in the first hunt identified by the entry as the emperor.

One of the pictures strongest in its impact is another hunt scene which is now the unique Indian method of capturing cheetahs. The horses' drawings are dominated by a large tree whose voluted bark and twisted branches are echoed by a woven twig fence. The picture derives much of its force from a clever juxtaposition of styles: early Akbari landscape details are combined with figures from the turn of the century and passages of great refinement contrast with others that are stilted or exaggerated. This miniature is attributed on inscriptional grounds to the period when Salim (later Jahangir) was in revolt against his father, the emperor Akbar, and had set up a rival court at Allahabad. The body of work from this short-lived court is relatively small and a further picture, especially one of this quality and supreme style, would add to speculations on the period.

One of the ways in which Toby Falk's catalogue entries may intrigue the reader is through hints of migration by Mughal artists. Several successive movements of artists from the central court into outlying areas are now partially documented by historical information as well as miniatures; *Vilady with two maids at work*, for example, to present the provincial development of an eighteenth-century artist away from Delhi. For other paintings however much less is now known of the provenance, and this element of current debate is succinctly documented in Falk's *The Emperor Aurangzeb during a tiger-shoot*, with its *nagari* inscription and red border and *Bangali Sagini Vapi at a shrine* are instances of a mixture of the Mughal with unspecified Rajasthani styles. The portrait of *Prince Azim ush-Shan*, which adds to our knowledge of early Kishangarh painting, again shows the adaptation of Mughal art to Rajput



A Place in the Country

ENGLISH SCHOOL, *c.* 1790
A small walled garden with a bust on a pedestal and a gardener tending a flower bed
watercolour, 9 × 11 inches

and farmhouses which characterise the English village. Wherever one dwells, be it in one of these or less conventionally, in a lighthouse, pigsty or jail, it seems that its depiction in paint or pencil is desirable. Many an artist, whether commissioned by a client or for his own pleasure, from Siberechts' formal house portraits of the great prodigy houses such as Wollaton or Longleat to the amateur doodles of a house's owner, has painted or drawn places in the country. A few of the items in this exhibition are by well-known watercolour artists: Thomas Hearne (showing Heveningham), William Kent, John Buckler and Edward Dayes; others are by little-known names, with groups by Cecilia Montgomery, who lived at Bishopstone in Wiltshire, and by the mapmaker and antiquarian Thomas Moule, but many more are charming portrayals by unknown artists of the buildings and scenes which create rural Britain.

BRYONY LLEWELLYN

CECILIA MONTGOMERY, *c.* 1780–90
Walton House near Salisbury, Wiltshire with the Parsonage Under Construction
watercolour, pen and ink, 8 × 11 inches

ELIZABETH THOMAS POUNCY
(exhibited 1792–1814)
Parlor of the Remains of the Catchouse of Saint Augustine's Priory at Canterbury, Kent
watercolour, 9 × 11 inches

David Jones

2 May – 2 June 1979
Anthony d'Offay, 9 Dering Street
New Bond Street, W1
9 June – 7 July 1979
Scottish National Gallery of Modern Art
Royal Botanic Garden, Edinburgh

Visionary matter of fact, poetical David Jones' painting is very firmly part of an artistic tradition which traces back through Blake and Palmer ultimately to the mediaeval English manuscript illustrators. Moving naturally between poetry and painting throughout his life, while living for most of the time as a recluse, most of the watercolours in the exhibition spent most of their lives under the bed; hence their brilliant, well preserved colours. There are also many curious biographical parallels between David Jones and his artistic predecessors.

His painting activity came in bursts, punctuated by a series of serious nervous illnesses and breakdowns and frequently interrupted too by the writing of his great verse epics and books of theory. The first truly sustained period of painting came in 1927, when he started drawing in Capel-y-ffin, Monmouthshire, in the Black Mountains, and lasted for 1927–28. In the simple design and strong decorative quality of watercolours of this time like *Tramp Steamer* (1927) or *Portishead* (1929) one can see what gave his work such appeal to such *avant garde* artists of the time as Ben Nicholson and Christopher Wood, with their sophisticated appreciation of naivete. Almost accidentally, he became a member of Nicholson's Seven and Five group in 1928, only to be left on his own again artistically, as that group eventually moved in the direction of pure abstraction in the 1930s.

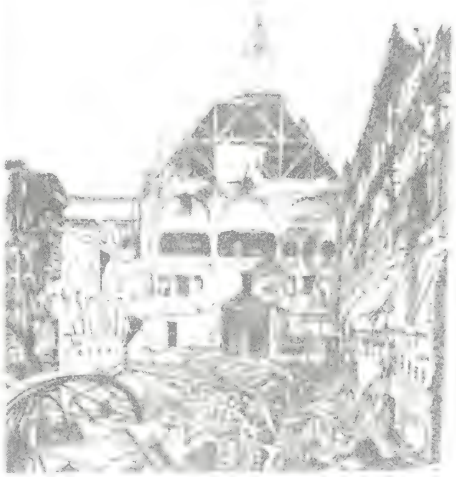
After an extended breakdown in the 1930s, there was a further burst of activity at the outbreak of the Second World War. Among the finest of the works from this time in the exhibition are the sweeping and turbulent Lake District watercolours of [illegible], *Harrowed* and *Hidden Coin, Derbyshire*. Their looser drawing and subtler colour schemes convey a much wider range of mystical and religious associations than before. At the same time there is a directness and humour in his depictions of animals, [illegible] horses and even trees, and budding [illegible] a sort of the natural drama. Paul Hills, in his immensely sympathetic introduction to the exhibition catalogue, quotes from David Jones' 'Art in Relation to War': 'now great painting must hint at December roses when summer's heat is on the boil'. It seems particularly apt in this context.

Yet another breakdown in 1947 was followed by yet another creative outburst, more intense even than before. It is best characterised by the remarkable flower watercolours of 1948–50. The exhibition contains some superb examples of these; marvellously vigorous renderings of antique silver, traditional engraved glasses are combined with pale theatrical clouds of flowers. In the last decade or so his energies flagged but his imagination and love of beauty never diminished. The exhibition ends with *Wild Plant, Could Dated* (1964), sweeping along with mantle, cloud and stars trailing behind her, a wild Christian and pagan angel, and could take the singing boy of Donatello and Della Robbia [illegible]

NICHOLAS WADE

An Arts Council retrospective exhibition of the work of Christopher Wood (1901–30) is at present touring the country.

[illegible] Street, W1 from 10–31 May 1979. Most of the exhibits are by Victorian artists – the prolific [illegible], Frederick Walker, Thomas [illegible], Henry Bowler and Helen Allingham – but the several large and elaborate canvases, is a small sketch by painter [illegible] 1854 – for William Lionel Wyllie.



[illegible] signalman, studied at the Royal College of Arts. The subjects of his fine engravings include studies of [illegible] England and [illegible] RBA, [illegible] experience [illegible] from 1850 [illegible] at Jeremy Cocker's Gallery, 9 Cecil Place, Little Russell Street, [illegible] are many other interesting works [illegible] many by little-known [illegible] variety of media, subjects and styles, such as John Sevenoak Lace [illegible] Chapel, St Denis Street, [illegible] 1850 Great Eastern, and V. L. Raine's bold woodblock colour print 'The Isle of Avalon' (1930). The exhibition runs from 15 May to [illegible]

Cotswold Artist-Craftsmen

Barnsley and the Dutch cabinet maker Peter [illegible] such as oak, walnut and chestnut. Gimson also [illegible] work of Gimson and his colleagues. It may be [illegible]

English Watercolours

[illegible] Dayes, Sunderland, de Wint, Varley and Hills. Italian scenes by Thomas Jones, Jacob More, Richard Wilson and William Callow, the more [illegible] Lear, seapieces by Owen, Robins, Serres, Jackson and [illegible] Samuel Daniell. Perhaps the 'star' of the show is a [illegible] exhibition runs until 18 May.

[illegible]

Dutch and Flemish sixteenth and seventeenth century paintings from the Shipley Collection

[illegible]

The landscape below is one of Shipley's most interesting acquisitions. It was in the [illegible] catalogue of the gallery as by Moyses van Uytenbroeck, but the figures are too refined for that painter. The most one can say is that it is typical of the early Haarlem school of landscape painting, especially the more descriptive style of Esaias van de Velde (cf. *The Ferry* in the Rijksmuseum) or the young van Goyen (cf. *The Village* in the Leiden Lakenhal). The precise painting of the trees and distant landscape are highly individual and come close to Alexander Keirincx; Gillis d'Hondecoeter is another name that could be attached to it. The figures are possibly by another hand, perhaps that of Claes Moyart.

HAARLEM SCHOOL, 1620s
[illegible] VAN DE VELDE
Landscape with Christ healing the blind man
panel, [illegible] × 98.4 cm

Although paying lip-service to the international mannerist style, Wtewael follows a specifically northern tradition here in depicting Adam and Eve as human beings. Adam's pink toes and fingers, his rough gestures, point to him being a worker rather than a god. Caravaggio was overturning similar conventions in Italy during the late sixteenth century, but unlike many of his Utrecht contemporaries, Wtewael remained relatively aloof from Caravaggesque influence, preferring here to [illegible] the naturalistic detail of the animals and trees.

[illegible] Wtewael's signature was [illegible] the Hermitage, Leningrad.

JOACHIM ANTONISZ. WTEWAEL
(Utrecht 1566–1638)
The temptation of Adam and Eve
canvas, signed and dated 1614,
[illegible] cm

PIETER MULIER (Haarlem c. 1615–1670)
Fishing boat in a squall
panel, 39.1 × 6[illegible].8 cm

This stormy seascape is one of the Shipley gallery's best marines. The high quality of execution and monochrome palette comes close to Jan Porcellis, the originator of the tonal marine, whose work also influenced the tonal landscape painters such as van Goyen. The 1917 Shipley catalogue attributes the painting to Willem van de Velde the Younger, though this painter's tempestuous seascapes have stronger colour.

DAVID TENIERS THE YOUNGER
(Antwerp 1610 – Brussels 1690)
Tavern scene,
panel, signed with monogram, 53 × 76.9 cm

Although bequeathed by the Cook Collection via the National Art Collections Fund in 1955, this painting is undoubtedly one of the finest in the Shipley Collection. Teniers' facility as a painter of both *genre* and portraits is evident here in the murky atmosphere of the tavern and superbly characterised and crisply executed heads.

BENJAMIN GERRITSZ. CUYP
(Dordrecht 1612–1652)
The adoration of the shepherds
panel, [illegible] cm

This is one of B. G. Cuyp's most popular subjects and shows the artist's free, liquid style of painting; he could have dashed off the whole subject in a matter of minutes. The somewhat theatrical lighting is characteristic of the Rembrandt circle; here Cuyp animates his usual monochrome palette with muted greens, blues, reds and yellows in the figures.

Allen Jones Retrospective: Paintings 1957–1978

12 May – 10 June 1979
Serpentine Gallery, Kensington Gardens, W2

ALLEN JONES *Hot wire* 1970 1 243·8 × 365·6 cm
Private Collection, Japan

This is Allen Jones' first retrospective; the organisers therefore decided to ignore his forays into subsidiary media (sculpture, graphics, photography and video) and have focused instead on his painting, his most central activity and the source of all the images and ideas later translated into other forms. Fifty-five of Jones' largest and best paintings make an exhilarating display. His colour is bright, resonant and space-creating, his imagery alert and humorous. Repeated *leit-motifs* – both stylistic and representational – quickly become apparent, pointing to the consistent logic behind almost twenty years work. The journey from the early 'Pop' paintings with their painterliness and zany humour to the slick presentation of erotic imagery in the seventies does not jar.

Jones first came to public notice at the Young Contemporaries exhibitions in the early sixties. Ejected from the Royal College after his first year, he made there important friendships with Hockney, Boshier, Phillips and Kitaj and the latter's influence is apparent in the teasing conflict of styles in *The Battle of Hastings*. But Jones quickly evolved a distinctive personal language, marrying the psychological appeal of his subject matter with an abstract delight in colour and shape, imitating the fusion of paint and subject that he had admired in Pollock's art at the Whitechapel exhibition in 1958. In *The Artist Thinks*, his first mature statement, the gestural markings inside the comic strip 'think' balloon record the artist's thoughts during the act of painting.

The next few years produced some memorable images – the *Bus* paintings, *Sun Plane*, *Talland Woman* and *Hermaphrodite*. The latter provides a link with the later erotic imagery as it refers to Nietzsche's belief that creativity involves the fusion of male and female elements, and even in his most aggressively fetishistic female images the male presence is somehow implied. But if in *Hermaphrodite* an image is rendered with lilting ambiguity, one form floating into the next or disappearing into bare canvas, in his later erotic paintings form becomes stylised and mannered and the ideas stiffen into dogma. Jones chose this subject matter for its vitality and ability to directly engage the spectator. Yet in a fine art context the charge of its message is detonated by intellectual manipulation. Jones' development has so far followed Wölfflin's evolutionary dialectic, and as his most recent paintings show a return to freely-handled paint and open forms, a further stage in his career seems to be just now beginning.

Organised by the Walker Art Gallery, where it was first displayed, the exhibition will travel to Sunderland Art Gallery, and to the Staatliche Kunsthalle, Baden-Baden. FRANCES SPALDING

Marine Chronometers and Nymphenburg Porcelain

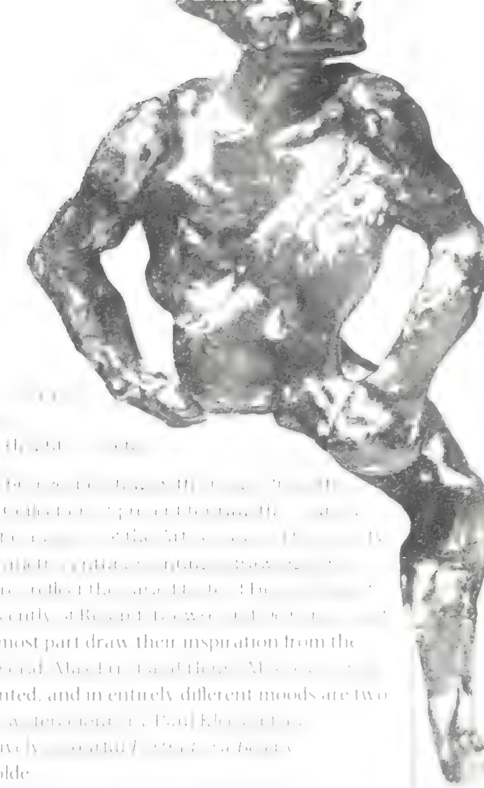
[illegible] Greenwich [illegible] Dent [illegible] Barraud's [illegible] Earnshaw, Breguet, Harrison and [illegible] addition fifteen chronometers dating from 1870–1944 will be for sale individually.

Vegetable dish from the Royal Bavarian dinner service, Nymphenburg, reproduction of the original by Dominikus Auliczek
Asprey, London

At the same time at Asprey's several replicas of eighteenth-century Nymphenburg porcelain figures, dinner and tea services and other decorative pieces, are on display. They are produced in a pavilion of the Summer Palace of Bavarian kings at Nymphenburg near Munich where the factory was established in 1761, and to this day each piece is modelled and painted by hand. Modellers like Bustelli and Auliczek promoted the fame of the factory and although this declined after the Napoleonic wars, a revival took place towards the end of the nineteenth century and the company is now owned by Herzog Albrecht von Bayern, a grandson of Ludwig III, the last king of Bavaria.

A Miscellany of Prints

Agnew's current exhibition of prints makes a rich and varied display. There are old masters [illegible] Rembrandt, Dürer [illegible] a group of Canaletto English eighteenth-century prints, including two fine Stubbs and a group of smaller portraits of horses, some attractive French eighteenth-century *manière de crayon* portraits, and several French nineteenth-century colour lithographs – Bonnard, Vuillard, Roussel and Toulouse Lautrec. Most unusual and amusing of these is a *Paravent à quatre feuilles* by Bonnard, enlivened by children with hoops and puff-ball bonnets and dogs running amok through the angles of the four panels.



[illegible] [illegible] [illegible]

[illegible] for the most part draw their inspiration from the [illegible] represented, and in entirely different moods are two [illegible] Paul Klee [illegible] expressively [illegible] Emil Nolde.

At the Courtauld Galleries [illegible] until 13 May, the exhibition will go to Norwich, York, Oxford, Milton Keynes and Plymouth.

PIERRE BONNARD
Paravent à quatre feuilles
detail, colour lithograph

Synthetic Jewellery

[illegible]

[illegible] Hall Porter Gallery

[illegible] old clamour for jewels of real [illegible] have always had the need to [illegible] attitude to jewellery. The [illegible] by Lord Methuen, [illegible] the ingenuity of artists and designers that have emerged from [illegible] produced over the [illegible] of most contemporary [illegible] plastic [illegible] range from [illegible]

[illegible] engraved [illegible] cameos [illegible] Wedgwood ware, [illegible] eighteenth and twentieth [illegible] the original fine [illegible] connect in [illegible]

[illegible] pastes developed in the [illegible] intaglios became [illegible] and the success of [illegible] The nineteenth century [illegible] are well represented [illegible] Alfred Dellatt cast from ancient or [illegible] examples. [illegible] of [illegible] engraving by Pichler [illegible] exhibit [illegible]

Brooch: sheets of acrylic with resin by Rosalind Petty, 1976

Egyptian glass cat plug from 1400–1300 BC moving on to decorative pastes from the mid eighteenth century, the period of finest workmanship and design in paste jewellery. Particularly relevant are the early nineteenth century hair ornaments of pastes set in pinchbeck, the fashionable alloy imitating gold.

The versatility of glass is well illustrated by nineteenth century Roman mosaics made of minute coloured glass *tesserae*, Maltese crosses of Vauxhall glass, shiny black French jet necklaces made by the wife and daughter of William Morris, and a beautiful 1920s pendant by Lalique.

Richly coloured enamels and changing techniques range from seventeenth century European work, stressing the extensive use of enamels in eighteenth- and nineteenth-century mourning jewels, and the important revival of enamels by the Arts and Crafts movement. As with all sections, the use of these materials is brought completely up to date with modern examples made especially for the exhibition.

The hard rubber known as vulcanite was a peculiarly Victorian phenomenon, and was used as a substitute for jet. Even this humble material was intricately worked and coaxed into elaborate jewels.

The selection of synthetic stones carefully explains the recent progress made in producing diamonds, opals, emeralds, under laboratory conditions.

The most stylish, unusual jewels are shown in the plastics section, likely to be the highlight of the exhibition as it points to a new and exciting collecting area. Hair combs, beads, bangles, clips, all express the humorous and zaniest aspects of Art Deco, at the same time showing the various kinds of plastics and imitative effects achieved between 1920 and 1950. Extra pieces are on loan from John Jesse, and these include a 'celluloid' evening bag and cigarette cases fastened by jewelled hands. Modern designers are experimenting with modern plastics, exploring endless possibilities of design and colour. The exhibition has a decorative, amusing and scientific appeal, and will emphasise the basic ornamental role of jewels and convince visitors that synthetic jewellery can be an art form of its own.

VIVIENNE BECKER

[illegible]

The splendid sculptural group below is in an exhibition at the Bruton Gallery, Bruton, Somerset 'An Anthology of French Sculpture 1775–1945' until 26 May. Several important and interesting works are to be seen by artists such as Houdon, Pajou, Barye, Daumier, Carrier-Belleuse, Degas, Rodin, and Maillol.

JEAN-ANTOINE DAUBON
Ange Lard Ouldron Bronze
Height 28 inches

Dated thought to be a unique cast from the final model made by Dubon before making the terracotta for Her Queen's private chapel at Windsor Castle. The group is in memorial to Queen Victoria's dead grandsons.

FRANCE

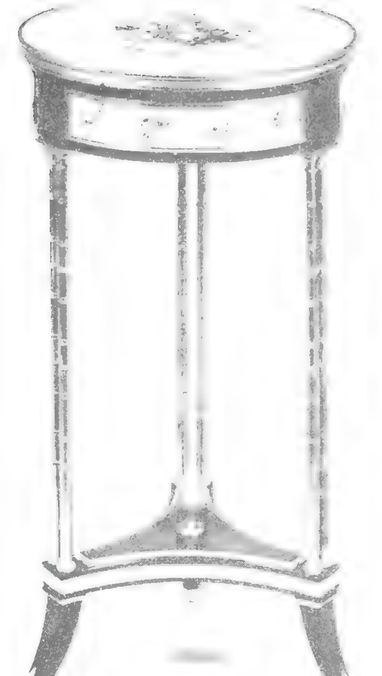
AUGUSTE RODIN *La Cambodgienne*
1906, pencil and wash
Musee Rodin, Paris

Until 7 July the Musee Rodin, 77 rue de Varenne, is mounting an exhibition which shows the impact on the famous sculptor of Asiatic art. At the time of the colonial exhibition at Marseilles in 1906, when he was sixty-six, China and Japan struck him like a thunderbolt. At the height of his fame and established in a large villa at Meudon, he amassed prints and porcelain, statues, figurines and sculptures from India. Turned collector therefore, he introduced new ideas into his creations – and it is this little known aspect of his art which is brought out by this exhibition. GS

The 'Carré Rive Gauche' in Paris

An Antique Festival

Opposite the Louvre the hundred antique dealers of the Carré Rive Gauche (the Quai Voltaire and adjoining streets) are organising from 10–14 May five days of extraordinary objects. For the third year of this event in Paris each dealer is exhibiting in his window the rarest and most unusual of his speciality and has reserved for this purpose the most precious curios or pieces of furniture: Sèvres vases of 1780 (Nicolier), a pair of lions in eighteenth-century Chantilly (Lefebvre), an ivory tobacco box in the shape of a boot of 1740 (Leroux), a small table signed by Weisweiler in bronze with Sèvres porcelain (Jacques Perrin), a sixteenth-century Italian medal cabinet (Boucaud), an oriental-style canvas by Deutsch (Lesieutre), cabinets of the Haute Époque (Bresset) and a hundred other extraordinary objects. For five days one of the noblest and most picturesque quarters of Paris is transformed into an open-air museum. [illegible]

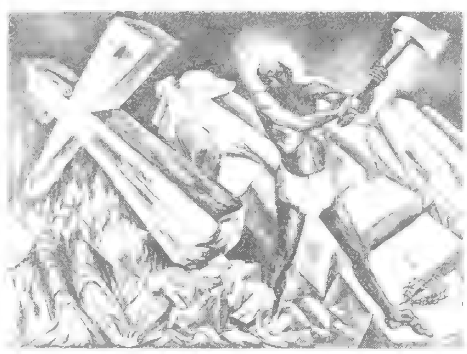


Louis XVI table by Weisweiler
in bronze with Sèvres porcelain plaque
Jacques Perrin, Paris

The Art Market

The most marked trends in public auctions in Paris at the beginning of this year lie in three particular directions. First, Japanese *netsuke*. The writer André Lichtenberger had collected close on a thousand from 1920–1940; one hundred and sixty-one of the most spectacular were offered at Drouot Rive Gauche on 19 February. It was a Parisian collector who carried off for 92,000 francs (101,800 francs including premium) one of the most delicate pieces of the collection – an ivory mouse signed in the eighteenth century by Masa Nao, a master of the Kyoto School. Similarly, in eighteenth-century ivory, a *kirin* (dragon) bearing the signature of Tomo Tada reached 87,000 francs (96,300 francs including premium). On 28 February at a sale of books and manuscripts, a Belgian bibliophile and admirer of Paul Valéry offered 90,000 francs for one hundred and thirty pages in the writer's own hand, covered with unpublished thoughts and fifteen drawings. Paul Valéry is known to have been a great lover of painting, as testified by the watercolours in the museum at Sète which bears his name. 180,000 francs for twenty-three poems, drawings and engravings which form 'Corona' and 190,000 francs for the manuscript of 'Charmes' – sixty-nine pages of a very well worn draft, punctuated with drawings and revisions. The Musée Gauguin of Tahiti secured up to 250,000 francs the account by Gauguin in thirty-seven pages of the manuscript 'Noa-Noa', of his first stay in Tahiti in 1893. On the same day Ruhlmann, the master ornamentalist of the 'Années Folles', reached a record price of 160,500 francs (177,600 with premium) for a [illegible] from Macassar, of which only two examples are known. The other, which belonged to the comedienne Jane Renouard, fetched 30,000 francs at auction (thought at that time to be very high) in the sale of her collections in 1972. GS

The Revolutionary Painting of Orozco



José Clemente Orozco
[illegible], 194[illegible]
[illegible] × 130 cm
Museo de Arte Moderno, [illegible]

The art of the Mexican José Clemente Orozco (1883–1949) [illegible] devoted to social justice. The one hundred and fifty works on view until 14 May at the Musée d'Art Moderne (11 avenue du Président Wilson) demonstrate to the public the expressionism, always perfectly plastic, of this unusual painter who was fascinated at one and the same time by Christian symbols, great legends, the history of the Indians and the revenge on society of an oppressed [illegible] people. Numerous projects and rough sketches for the gigantic decorations on monuments [illegible] of Guadalajara show, for the first time outside Mexico, the importance of the [illegible] played by the muralist movement and the [illegible], the popular appeal of his [illegible] drawings and the compelling force of his satirical allegories. GS

A Retrospective Exhibition of Henry Hayden

[illegible] at the age of twenty-four from his native Poland [illegible] Montparnasse [illegible] 1822 with unusual candour, he felt he had said all he had to say and had exhausted the possibilities of [illegible] arranged composition.

Poussin and The Rape of the Sabines

For its [illegible] the Louvre has consigned the arrangement of the exhibition of [illegible] painting the *Rape of the Sabines* to the [illegible] painter, now in Paris, Avigdor Arikha. With the aid of sketches to explain his method of working and some ten works by his Italian contemporaries Poussin [illegible] Arikha's own experience as a painter enables him to analyse the subtle mechanism of the technique of Poussin.

GÉRALD SCHURR

WEST GERMANY

With four hundred and fifty-five paintings and drawings, the Lenbachhaus in Munich celebrates 'Munich Landscape Painting 1800–1850'. Until [illegible] May the variety of this school is displayed: their delightfully fresh portraits of the Bavarian landscape, their inclination for Italianate scenes as well as Nordic influences, their love of detail as well as of bold impressions. Artists include Wilhelm von Kobell, Georg von Dillis, Leo von Klenze, Heinrich Bürkel and Peter von Hess.

[illegible]

Wilhelm von Kobell
[illegible]

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Georgia O'Keeffe; **Autumn Tree**, 1952; oil; 30 x 40 inches; signed on verso

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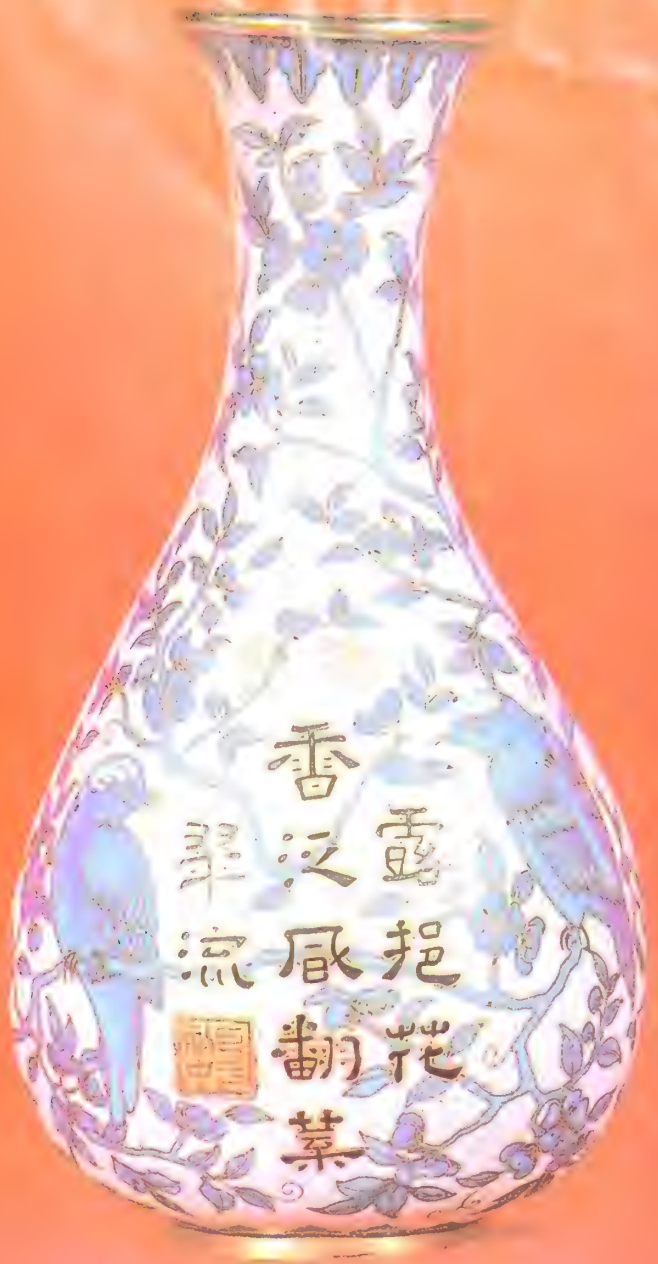

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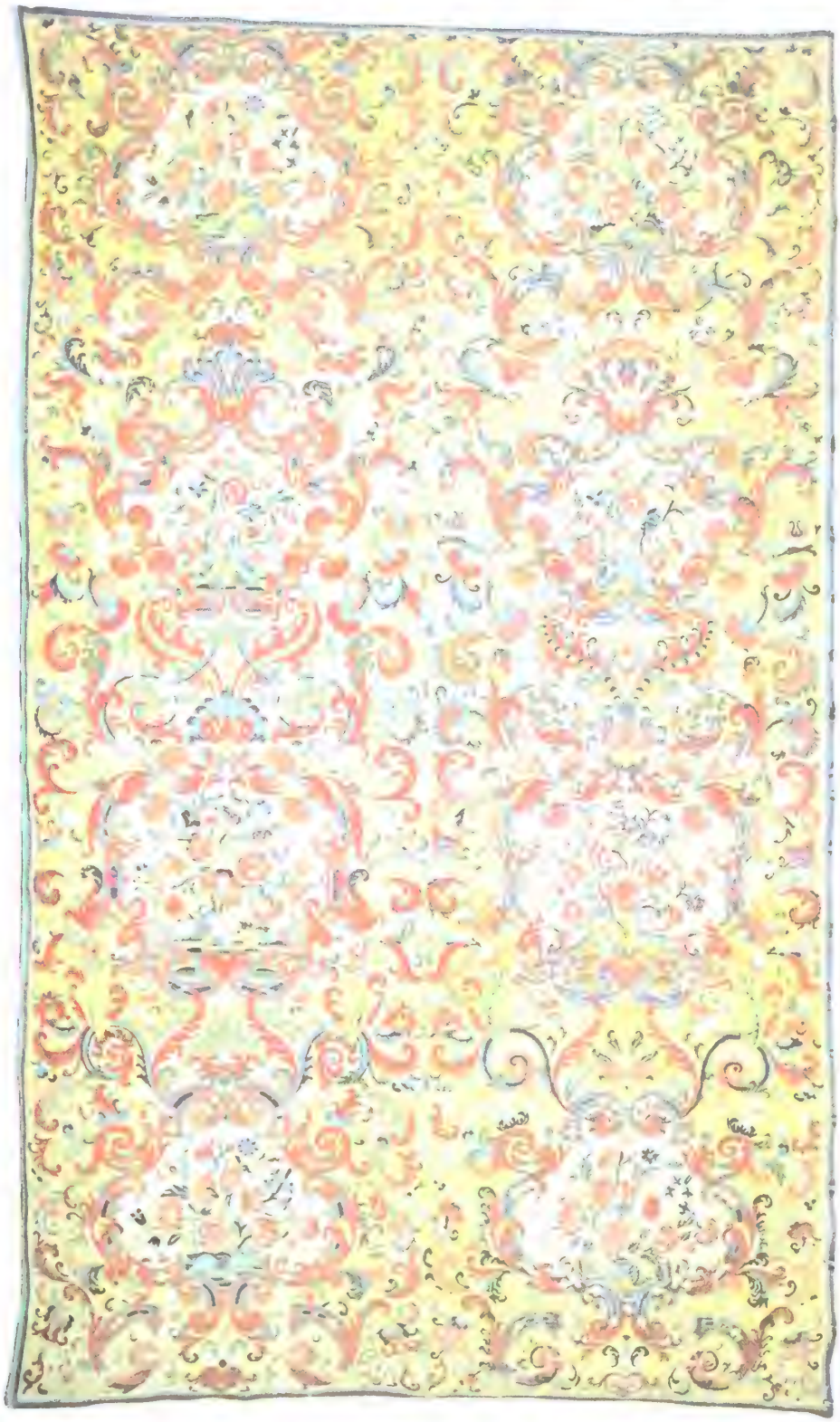

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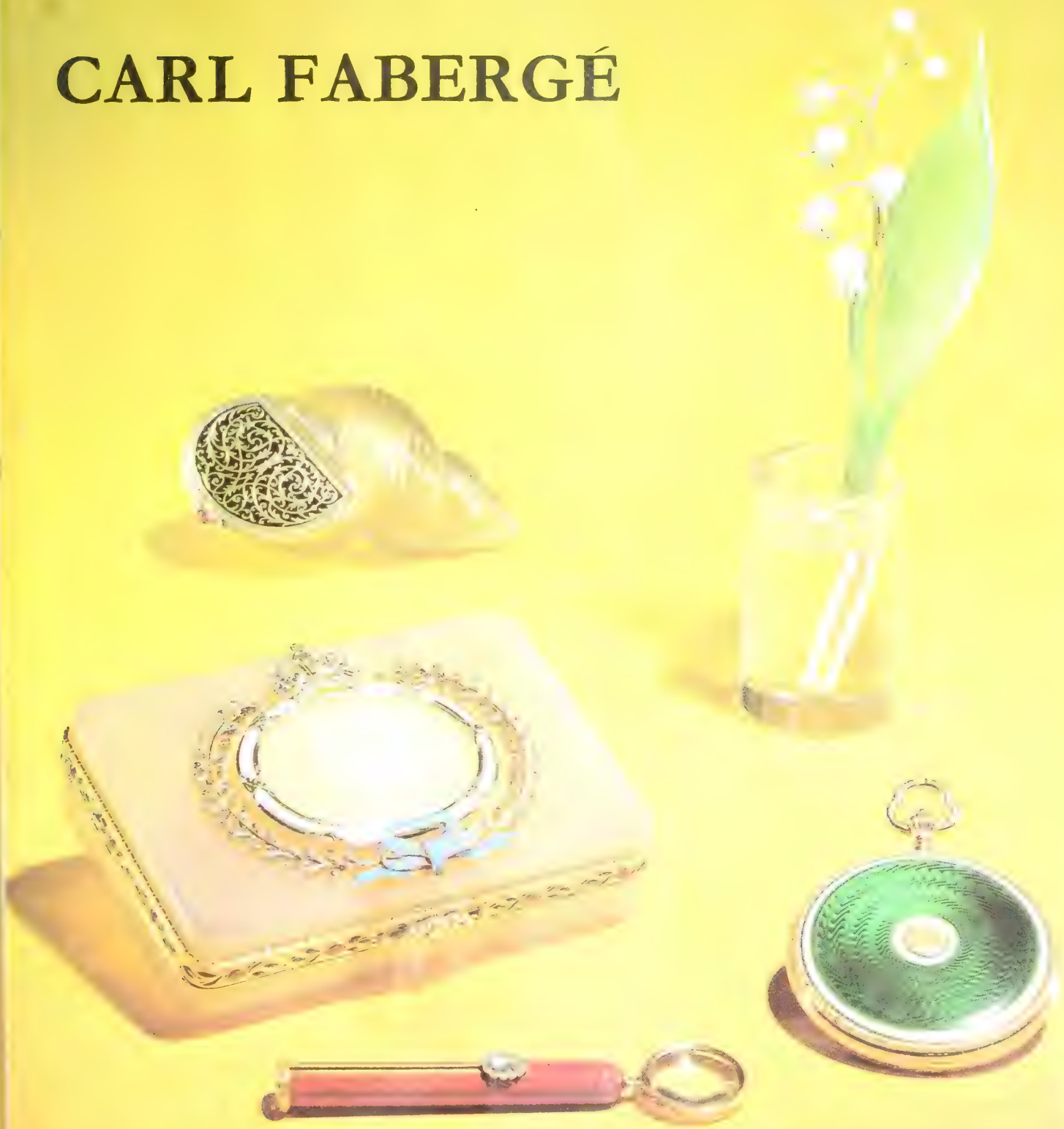

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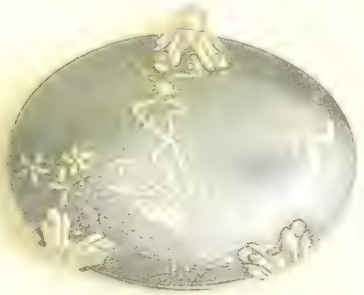
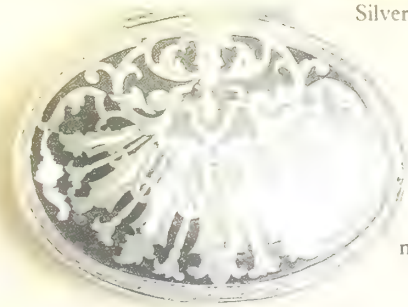


Silver-gilt and tortoiseshell *piqué* magnifying glass, c.1730

Neoclassical painted wood snuff box by Smith of Mauchline, c.1830



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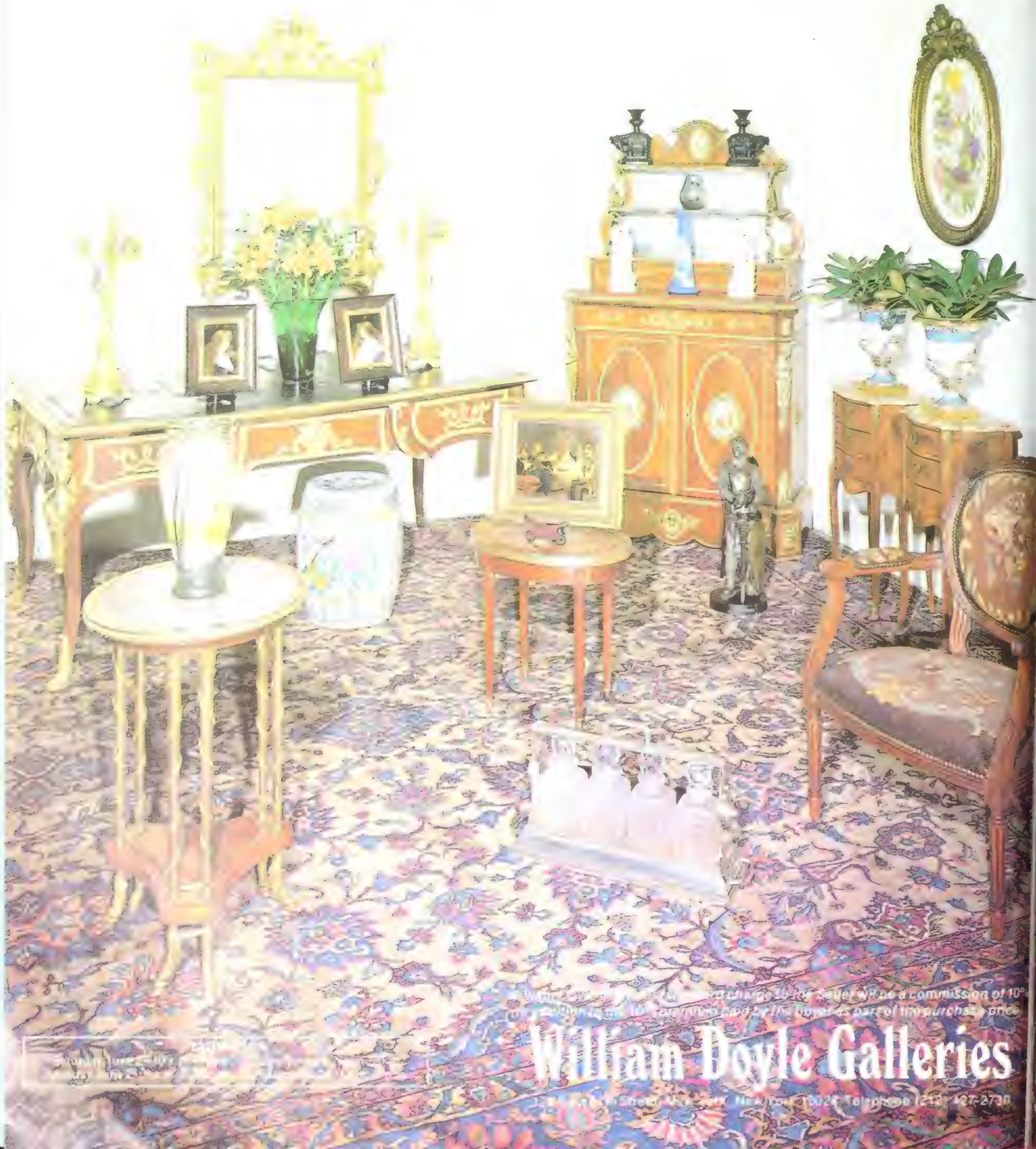

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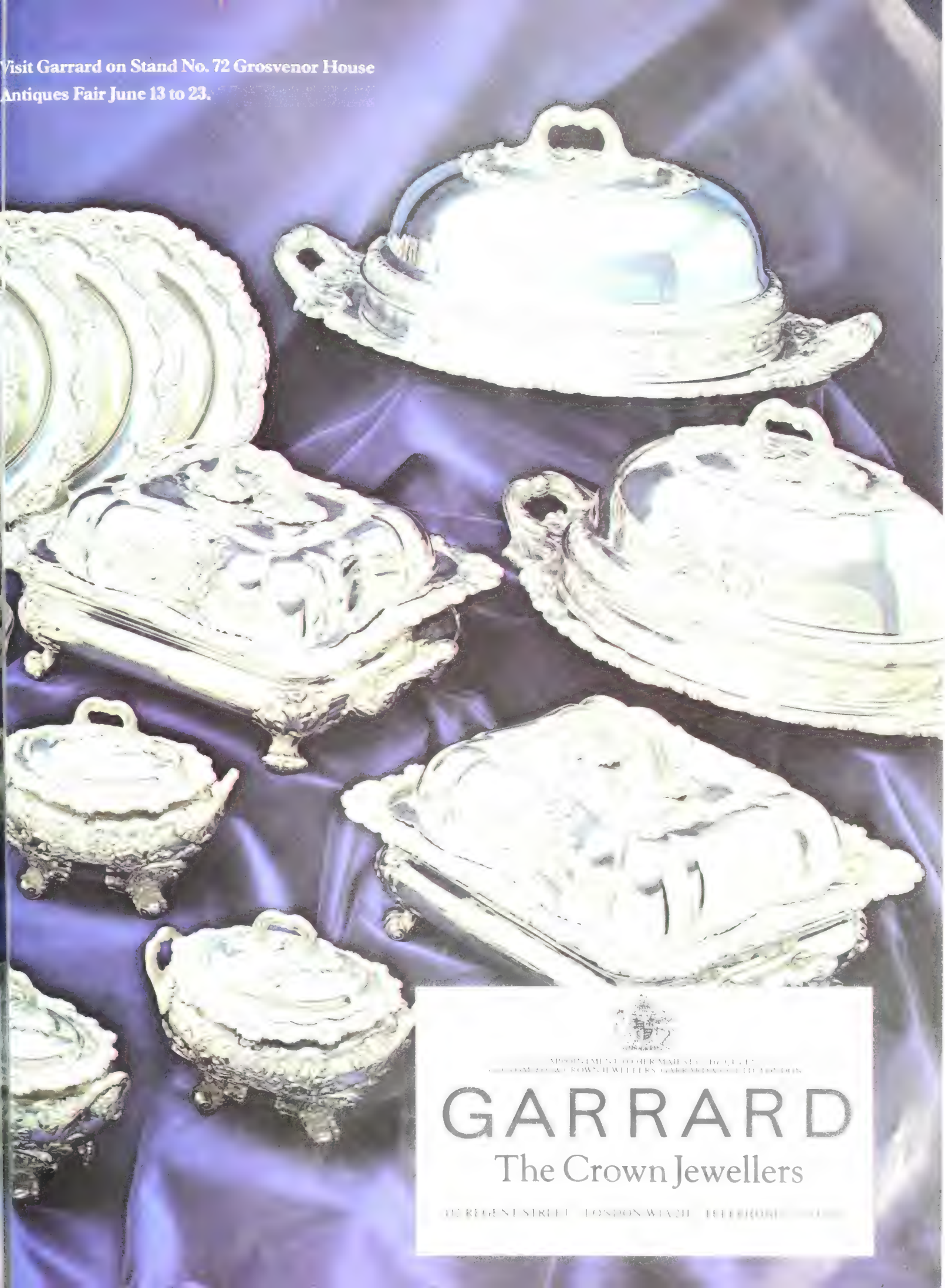

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Cf. Ambrose Heal's *London Furniture Makers*, pages 229, 230 and 231. *The Connoisseur Dictionary of English Furniture* by Ralph Edwards, page 77, figure 18. *The Grand Gallery*, (Catalog of the International Exhibition by C.I.N.O.A. at the Metropolitan Museum of Art, October 1974/January 1975), page 47.

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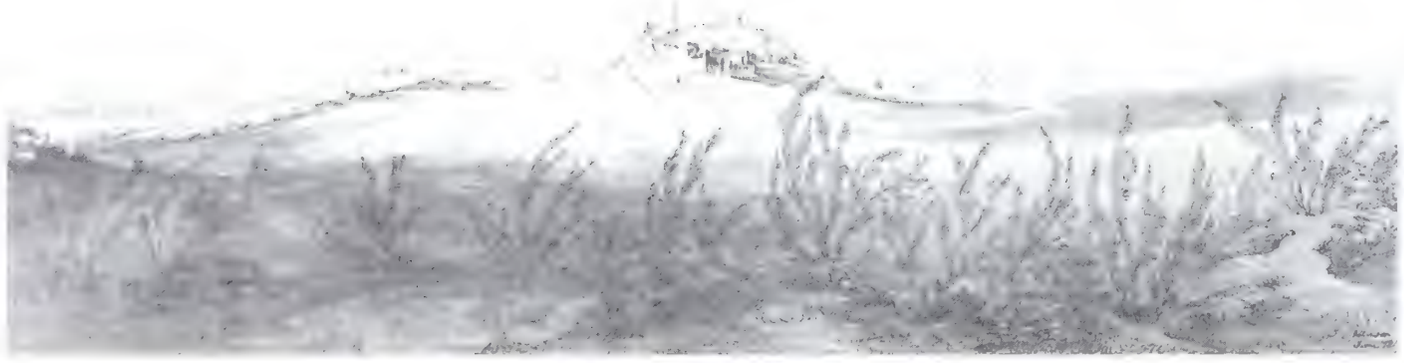

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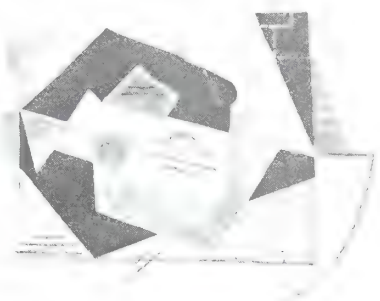

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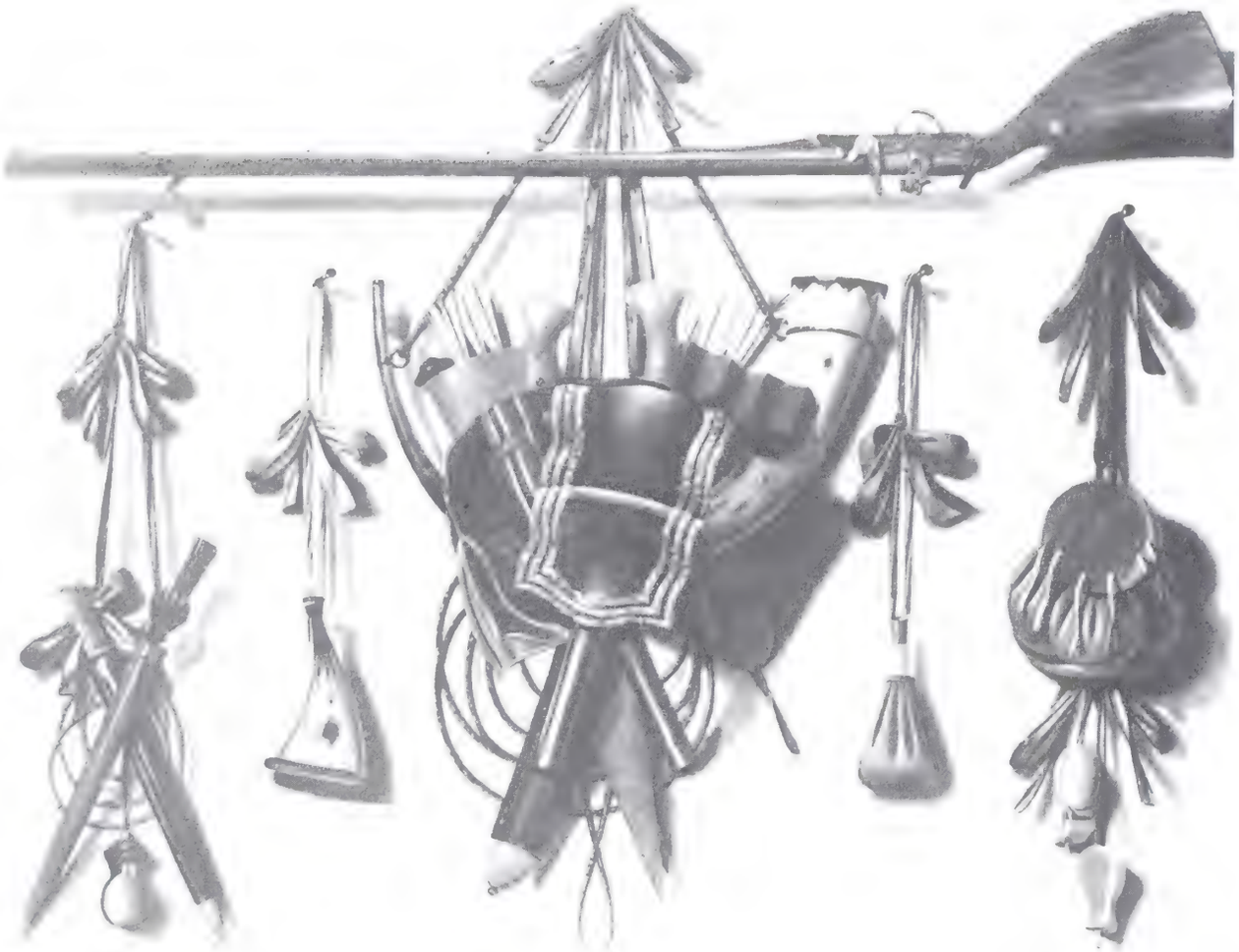

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By Otto Marseus van Schrieck
Nymwegen 1619 - Amsterdam 1678.
Gouache on paper, 251 × 305 mm.
From the collection of Jean Gigoux
sale Paris, March 20th - 23rd, 1882, no. 365.
Literature: Bénézit, Nouvelle édition,
Paris 1976, vol. 7, p. 203.

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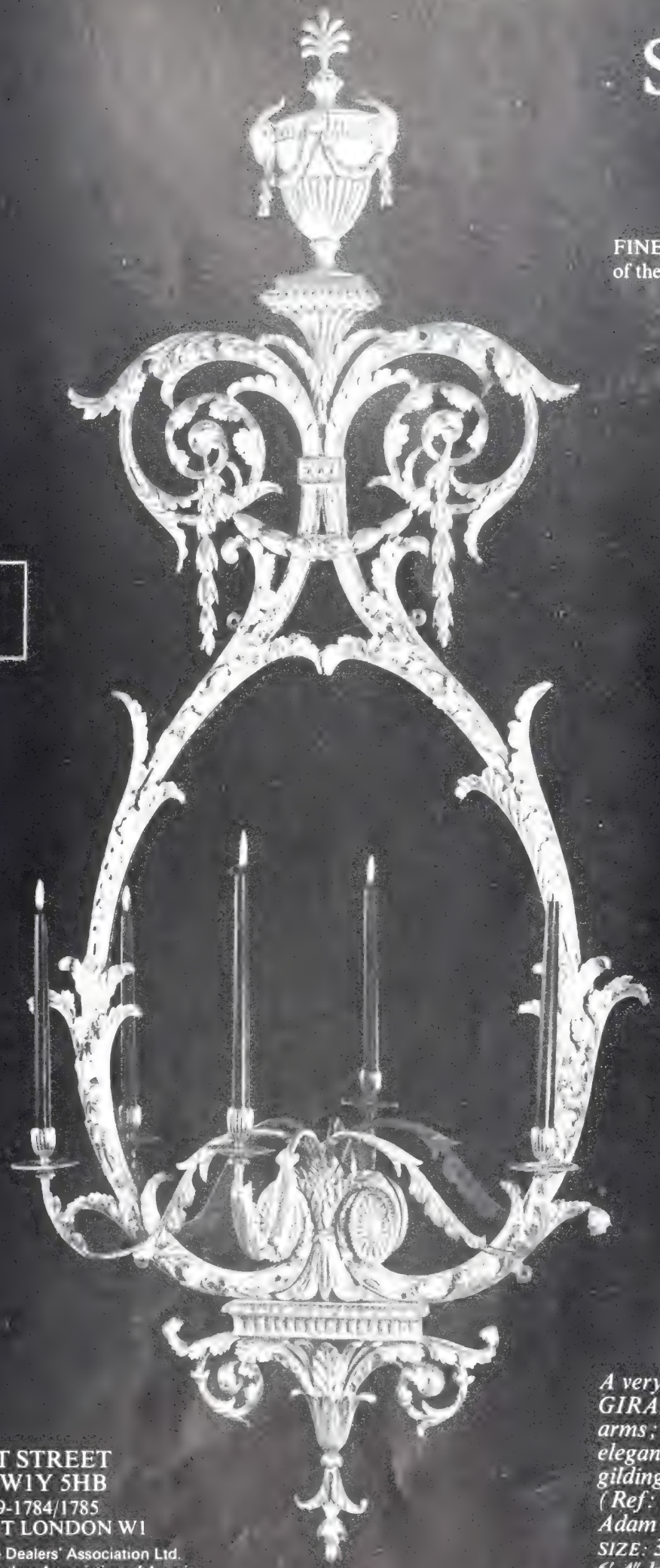

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Lit. H. Clifford Smith "200 years of the Mansion House, London and some of its furniture" – *Connoisseur* December 1952.

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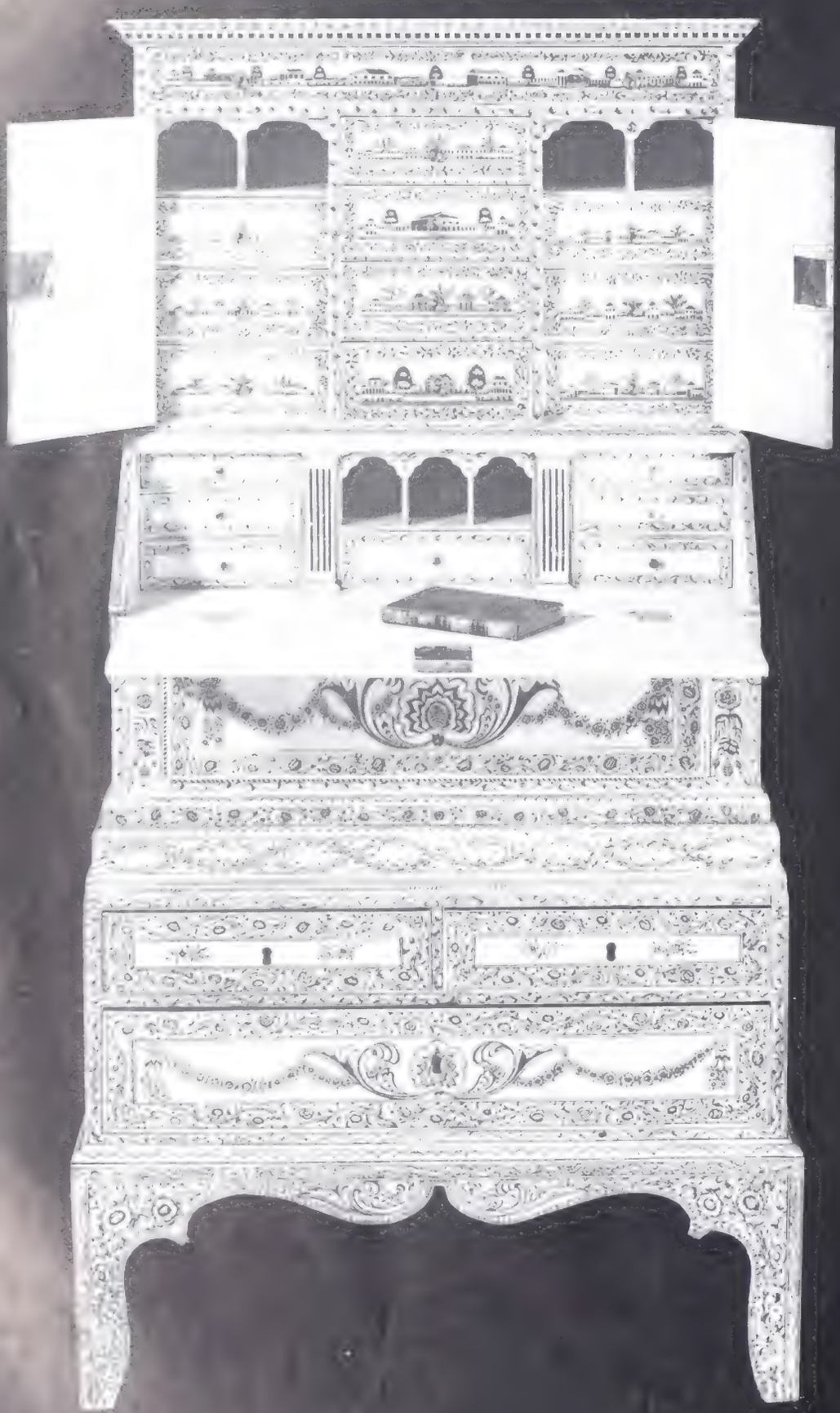

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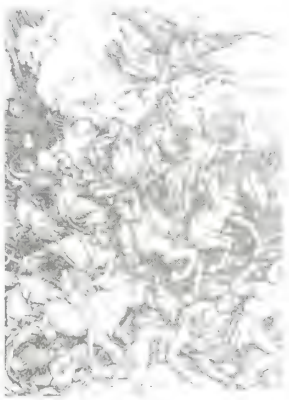

Albrecht Dürer: The Ape (B.101, M.Holl.163) 1498 woodcut in dark brown on cream paper, in the [illegible] impression

Hendrik Goltzius: Susanna bathing (B.256, H.302) 1594 engraving, a fine impression with [illegible] printed in black, brown and ochre

Pablo Picasso: Tête de Femme de Profil (Bloch 1) 1945 [illegible] impression on cream [illegible] paper

Anders Leonard Zorn: Princess Ingeborg of Sweden (A.155, I.D.152) 1896 [illegible] printed with pearly grey tone, a [illegible] impression from the Private Collection

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Attributed to Fra Paolo, called Fra Bartolommeo: The Madonna and Child with Saint Elizabeth and the Infant Saint John the Baptist, signed and dated [illegible] on panel, 57½ in. by 47 in. (146 cm. by 119 cm.)

Christie's London

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Jan van de Cappelle – An estuary scene with shipping at anchor, canvas transferred from a panel, 44 in. by 57½ in. (112 cm. by 146 cm.)

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Monday, July 2 at 8 p.m.

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Monday, July 2 at 8 p.m.

Odilon Redon: Fleurs exotiques dans une potiche au guerrier japonais,
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Impressionist and Modern Paintings and Sculpture

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Henri Matisse: La Jeune Mariée, signed, painted in Collioure in the summer of 1905, 39¼ in. by 32¼ in. [illegible] cm. by 78.5 cm.)

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Tuesday, July 3 at 11 a.m.

Pierre Bonnard: *Les nourritures*, signed and dated [illegible] (11 ft. 7 in. by 15 ft. 1 in.).

Edouard Vuillard: *Portrait de Monsieur A. Bonn*, signed and dated [illegible] (129.5 cm. by 156.2 cm.).

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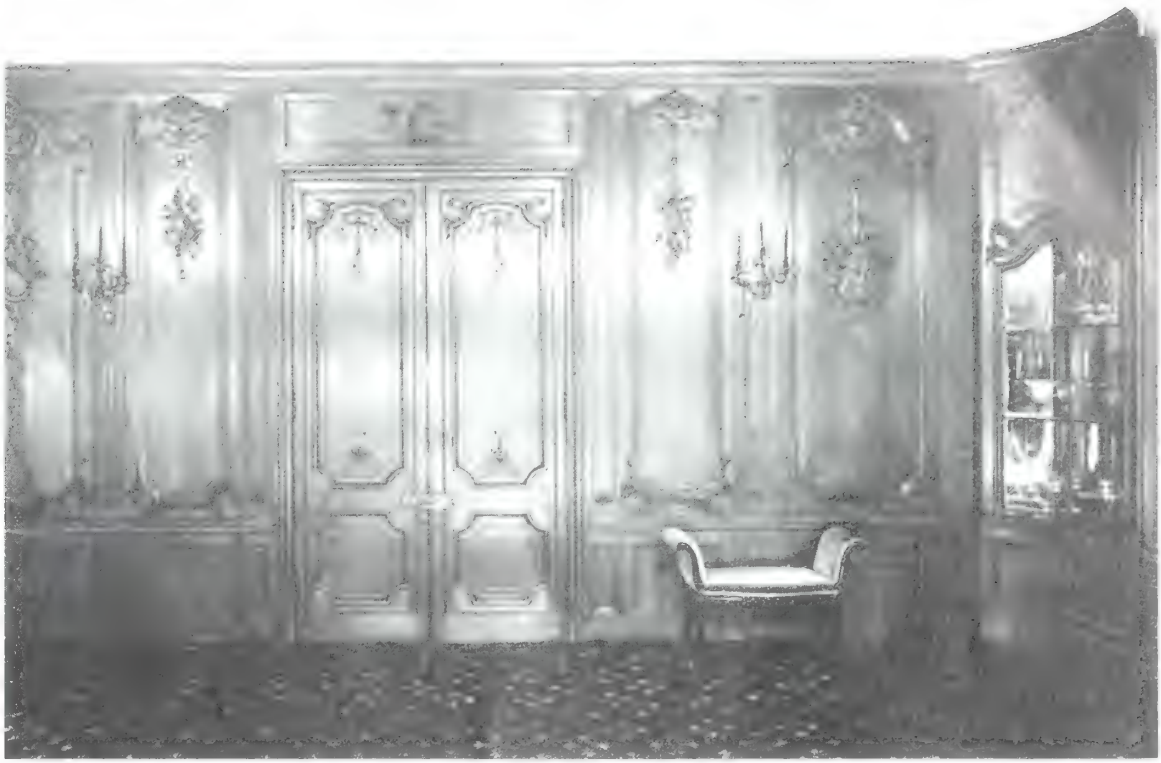

A Louis XVI panelled room
with finely carved upper panels
in high relief Approx room
size 21 ft 6 in × 15 ft 6 in ×
13 ft 6 in high

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BY DREW PHILLIPS

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Models wearing Gérard diamond and sapphire necklaces staged at the Palace

its own establishments in Monte Carlo, Lausanne, Gstaad, London, Geneva and Cannes.

This is the second time that M. Gerard has staged a spectacular in London. In 1977 his collection was seen at "The Night of a Million Jewels" at the Mansion House in aid of the Save the Children Fund. This occasion was hosted by the Lord Mayor with H.R.H. Princess Alice, Duchess of Gloucester as the guest of honour. On this glittering occasion the models included aristocrats, stars of film and stage and leading ballerinas.

Girls in magnificent diamond and sapphire necklaces in Champagne Finale at Gstaad

Left to right: Mme Gérard, Mlle Dominique Gérard and M. Gérard at Gstaad

advertisement

Jeweller Extraordinary

Signora Paula Morini and Mr Mark Birley

Invitations to the Annual Gala presentations at the Palace Hotel in Gstaad are coveted all over the world, while Her Serene Highness Princess Grace and her daughter, Princess Caroline, attended the Gérard Exhibition at the Hotel de Paris in Monte Carlo.

M. Gérard has, in the last decade, been virtually alone in constantly striving to produce the most beautiful jewellery in the world regardless of the cost that was involved. While one after another of his competitors went down market in an effort to attract a larger number of clients, M. Gérard strove even harder for perfection. This policy of striving always for the best has brought success at a time

Duchess of Argyll and David Wynne Morgan

when unknown quality could be sold at inflated prices. Many of the world's most exclusive jewellers have come and gone but M. Gérard has remained. His ambition has been simply to satisfy the demand for perfection from both his French and international clients.

"It has been an equal partnership", he said. "If you set yourself the highest standards you attract clients who are also not prepared to compromise."

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H.R.H. Princess Alice Duchess of Gloucester, M. Gerard, Rt Hon the Lord Mayor and Dr N. H. Monahan at the "Night of a Million Jewels" at the Mansion House

collections. He is the first to have set the most precious stones in crystal and in stainless steel.

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Illustrated, Japanese Paintings C15–19th. *Tokyo Gallery*, 1971, p. [illegible]

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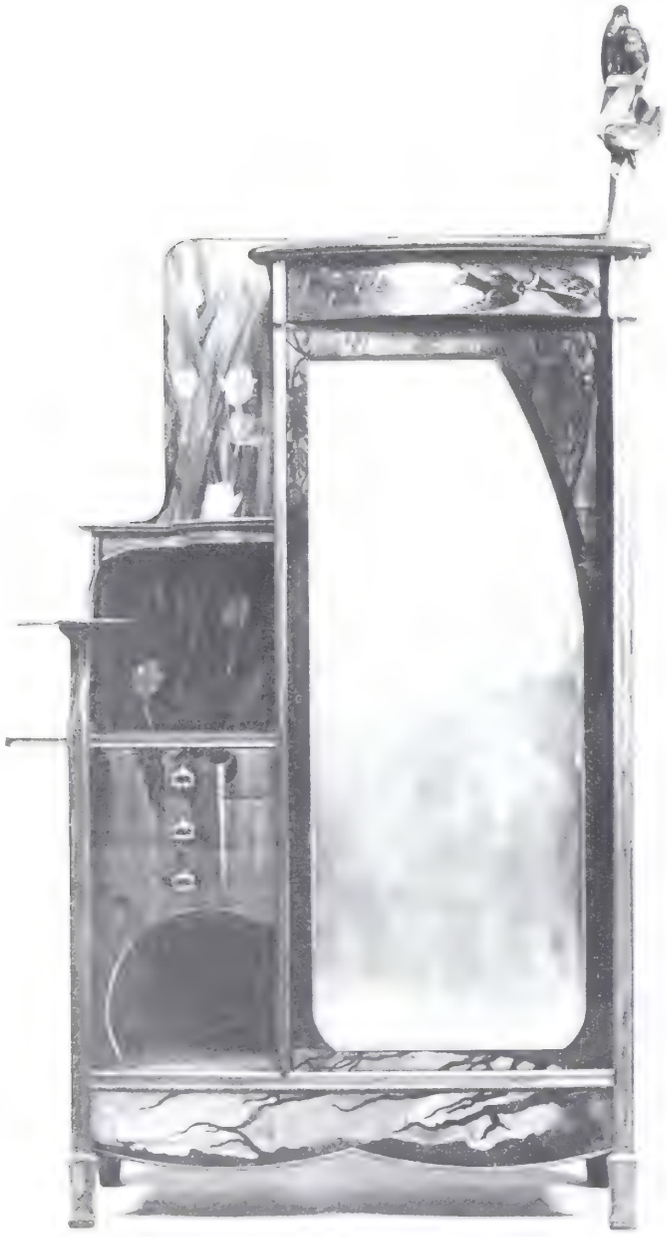

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[illegible] Audited Monthly Circulation

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The Cottage Garden (detail) by [illegible] watercolour, c. 1750

Illustrated in 'Gardens of Delight' by John Harris
Back cover: [illegible]

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THE CONNOISSEUR IN COMING MONTHS

During the course of this summer and autumn *The Connoisseur* will be broadening its base to include articles on modern art, collections, recent sales and important exhibitions across the whole field of art collecting.

The July issue, with thirty colour pages, will feature a wide variety of subjects:

A rare Turkish embroidery recently bought for a private collection in London.

Duelling pistols; an account of some of the finest examples to have appeared recently on the London art market.

New information about the early years of transfer printing on Derby porcelain.

A reassessment of the skills of Charles Hancock, a hitherto neglected painter of sporting scenes and animals.

A colourful essay into the world of the Mughal painters, recently highlighted by an exhibition in London.

Five dramatic paintings by Isaac Fuller, showing incidents in Charles II's escape after the battle of Worcester, were recently bought by Leggatt Brothers, London, for the National Portrait Gallery; we illustrate these important paintings in colour.

Brod Gallery have put together a lavish exhibition of the work of Jan Breughel the Elder, and we present an assessment of this superb display.

We include a special report on fine English and Continental glass, and an analysis of how prices have moved in the field of Islamic art.

Art Market Report; we include a special analysis of recent sales of Islamic art.

We have in this issue an interview with Lisa Taylor,

of the institutions work and collections. Patricia Warner interviews Mario Buatta. One of New York's leading interior designers talks about antiques,

We publish a special feature on some notable works of art which can be seen

Once again the fair is with us — a dazzling display of treasures — offering pieces from the collections of Britain's leading antique dealers to delight collector and enthusiast alike. Here at the world's most famous fair, we are pleased to show in our pages some of the most spectacular pieces which will be on view. Where possible, we have included objects which illustrate a particular aspect of the theme of flowers and it is fascinating to see how flowers have been used to enhance every aspect of decorative art.

THE GROSVENOR HOUSE ANTIQUES FAIR

13–23 June 1979

Bronze mount inlaid with the face of a lion head, Italian, early seventeenth century. Height 4 inches. Width [illegible]

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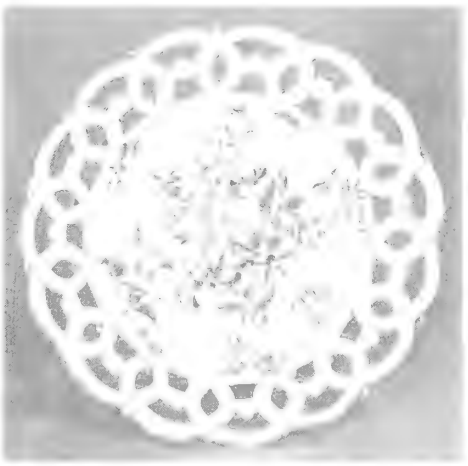

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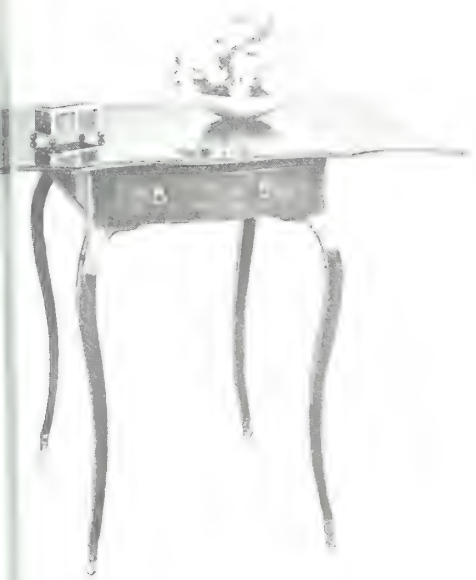

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George III sidetable retaining its original decoration, the *demi-lune* top decorated with a border of flowers, leaves and grapes and a central oval depicting figures in a landscape, the frieze and shaped tapering legs decorated with giltwork leaves and grapes on a black ground, *c.* 1780.
Height: 84 cm.; Width: 99 cm.; Depth: 52 cm.

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One of a pair of English fruit coolers, covers and liners, in the Sèvres manner, *c.* 1815.

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Below
English embroidered cot-cover, dated '*1707*' and initialled '*S. W.*'; scrolling leaves, flowerheads, with birds, animals and figures representing the 'Five Senses'; work in woollen chain-stitch on ribbed twill ground, 1.04 × 1.32 metres.

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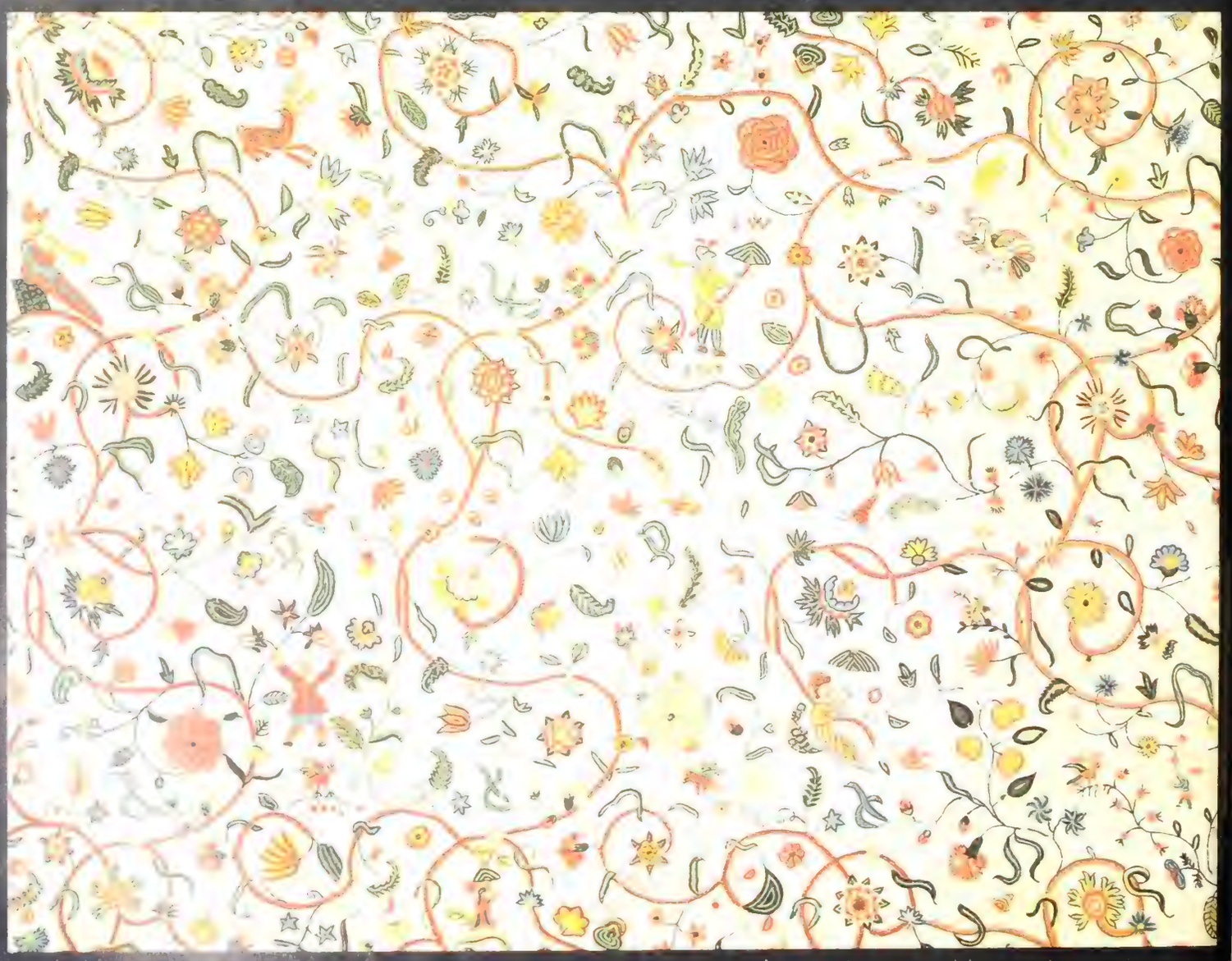

Wat kyckt ghy op dees blom die v soo schone schynt
En door des sonnen cracht seer lichtelyck verdwindt
Leet op godts woordt alleen dwelck eeuwich bloeyen siet
Waer in verkeert de reft des werelts dan, In niet.

JAN BRUEGHEL THE ELDER.
Still-life of roses, tulips and other flowers in a glass vase on a ledge,
copper, 30 × 20 cm.

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One of a pair of antique silver-gilt wine jugs, by John S. Hunt, chased vine mounts, cut glass bodies, 1839.

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Teapot from a three piece antique silver teaset by W. Hunter, chased with floral and leaf body, 1825.

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opaz and amethyst
ower brooch, *c.* 1770.

J. PHILLIPS LIMITED
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Flower brooch in rubies, emeralds and diamonds, London, *c.* 1750.

WARTSKI
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Queen Anne double domed green lacquer bureau bookcase with gilt *chinoiserie* decoration, the mirrored doors and fall front opening to reveal many pigeon holes and drawers, also finely decorated; the bookcase raised on bun feet and with finely carved giltwood finials on the arched top, English, *c.* 1710.
Height: 7 feet 6 inches; Width: 5 feet 5 inches; Depth: 2 feet.

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Chinese stoneware bowl covered with an olive green celadon glaze and with a carved design of freely drawn lotus flowers, the symbol of purity, Northern Sung dynasty, 960–1127 AD.
Diameter: $4\frac{3}{8}$ inches.

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Right.
Coalbrookdale porcelain dish of English garden flowers, on three gilded feet, *c.* 1825.
Height: 5 inches; Diameter: $10\frac{1}{4}$ inches.

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George III carved mahogany open armchair in the French taste, English, *c.* 1760.

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Below.
Stoneware vase of truncated form decorated with a rich cream glaze, incised with overlapping leaf design at the shoulder, the body with peony and scrolling leaf designs contained within *jui* shaped panels to a *café au lait* ground.
Tz'u-chou ware, Sung dynasty, 960–1279 AD.
Height: 21 cm.

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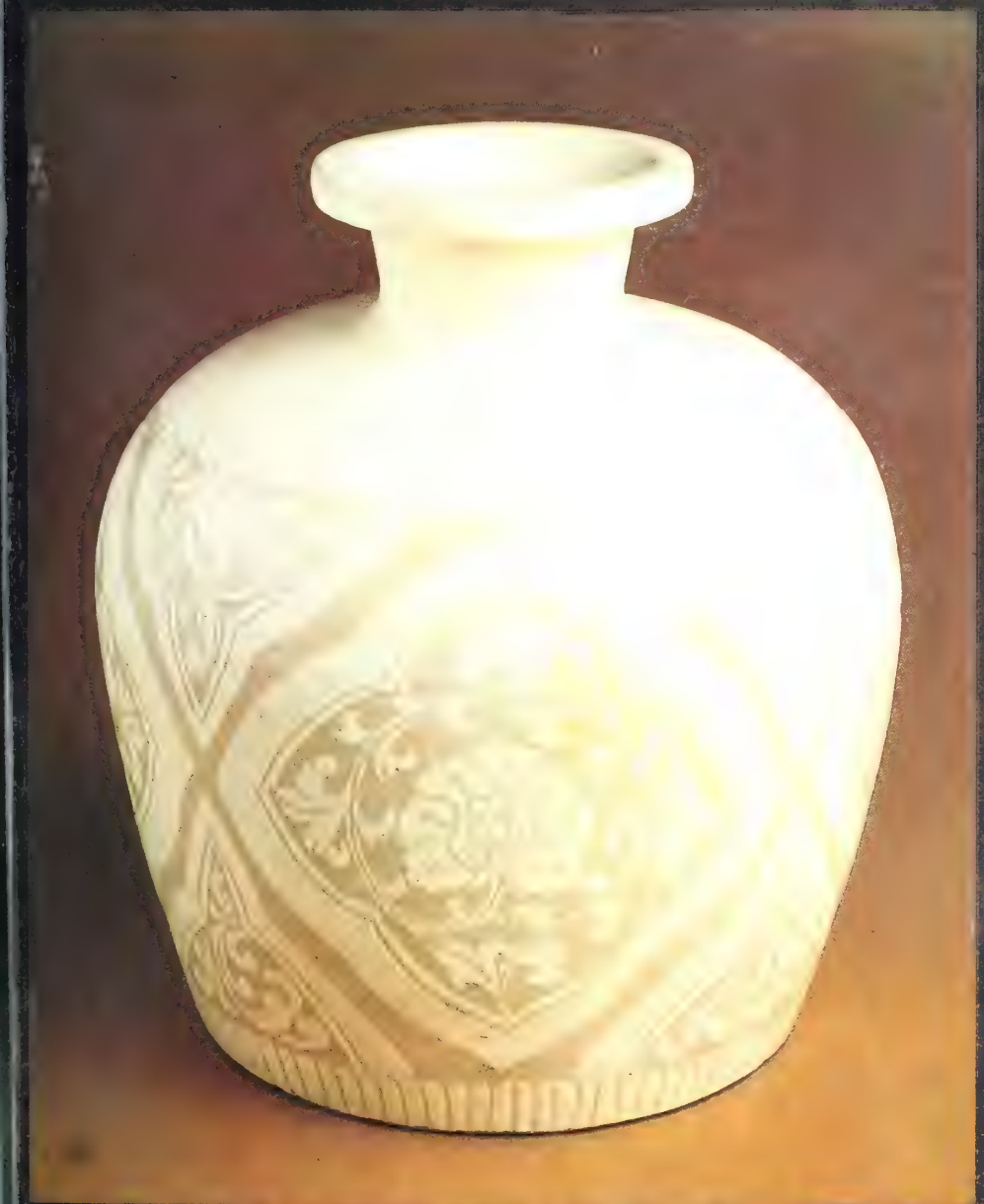

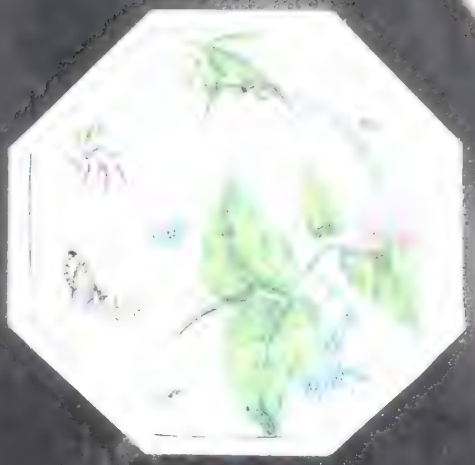

Octagonal Bow plate, decorated with botanical flowers and insects, painters mark 'N' in brown, *c.* 1755.
Diameter: 19.2 cm.

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A late eighteenth-century ormolu musical automaton clock made for the Oriental market.

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Gardens in the Grand Manner

The Stoke Edith hangings

ELEONORA SASLOW

Gardens can be a treasure-house for embroidery, since the Renaissance, nature-loving spirit of gardening has inspired needlework including flowers and exotic animals in pots, in compartments for which there is little other equivalent. Enthusiasm for gardens in embroidery often goes together, and for those who like both, embroidery can be a record of the creations of a garden's intimate and personal pleasures.

THE pair of large embroidered garden scenes (colour A and C) named after Stoke Edith in Herefordshire, where they hung in the Green Velvet Room until the house was destroyed by fire over fifty years ago (they are now in the care of the National Trust at Montacute in Somerset), record features of English gardens in the heyday of the Grand Manner in the reigns of William and Mary and Queen Anne, and charmingly evoke their elegance and suitability as a setting for pleasantly leisured lives. The hangings were most probably embroidered at the beginning of the eighteenth century, though in each the human figures were added a decade or two later.

Gardens in the Grand French Manner came into favour at the Restoration. From the 1660s onwards, the secluded pleasaunces of the sixteenth and early seventeenth centuries with their arbours and alleys in trellis-work enclosing mazes and knots laid out in a medley of plants and patterns (and echoed by Elizabethan and Jacobean embroiderers on both dress and furnishings), were gradually replaced by more unified and more exactly symmetrical designs adapted from the plans of the Mollet family of gardeners and the great Le Nôtre in France. The grandeur of French gardens with their avenues stretching into the far distance, their fountains and waterworks, and their complex embroidery *parterres* impressed many Englishmen. But to many gardeners the absence of flowers, which in France were relegated to a separate *parterre fleuriste*, was unacceptable, and many of them would have agreed with John Rea, author of 'Flora' (1665), when he declared that 'a choice collection of living beauties, rare plants, flowers and fruit' were 'indeed the

A The garden of the two hangings is laid out exactly in accordance with Sir William Temple's ideal: 'In every garden-foot things ... ought to be provided for flowers, fruit, shade, and water ... The part of your garden next to your house should be a parterre of flowers ... and bordered with flowers'. Shade is provided by the semicircular summer-house and the four trees. Ironwork gates are remaining examples of the work of Robert Bakewell of Derby, who worked at Melbourne in Derbyshire, where the Dutch painter Jan Van Nost supplied lead statues of equally exuberant head-dress. *Montacute House, The National Trust*

Second Flower from the Left in the Parade
Uniform of the Colours: Scarlet lapelled
Facings: Regiment known by yellow
Device of the Tulip: Pink on Red

Only the roses are missing in the hangings and the parade of 'Flowrs' costumes along the base of the rosy brick walls on either side of the alcove: colour is growing between beautifully espaliered trees whose fruit, as is often the case in needlework gardens is fully ripened in defiance of the late spring season indicated by the tulips. This colourful termination to the *parterre* was out of keeping with the open vistas of the true French style in which enclosing walls had no part. Indeed the fascination of the Stoke Edith hangings lies in the characteristic compromise which they record between English taste and the strictness of French theory and practice. The owner of these gardens would certainly have agreed with Timothy Nourse writing in 'Campania Foelix' in 1700 that to see a garden bereft of flowers was 'all one as to sit down to a Table furnisht with Cloth, Plates and Napkin, and nothing serv'd in', and the effect in both the hangings is exactly what Nourse recommends: 'All throughout the Borders at an equal distance let there be little Bushes of Ever-Greens . . . as likewise little Firr-Trees . . . for these look prettily in the Winter'. 'Ever-Greens' cut into fanciful shapes had long been popular in England, but the real masters of the craft were the Dutch, and in the 1680s more varieties, especially citrus fruit, became available and could be purchased ready trimmed at the nurseries of London and Wise at Brompton in South Kensington. Handsome orangeries in the classical style were built to protect the plants in winter, while in summer they were set out on the paths as in the Stoke Edith orangery garden.

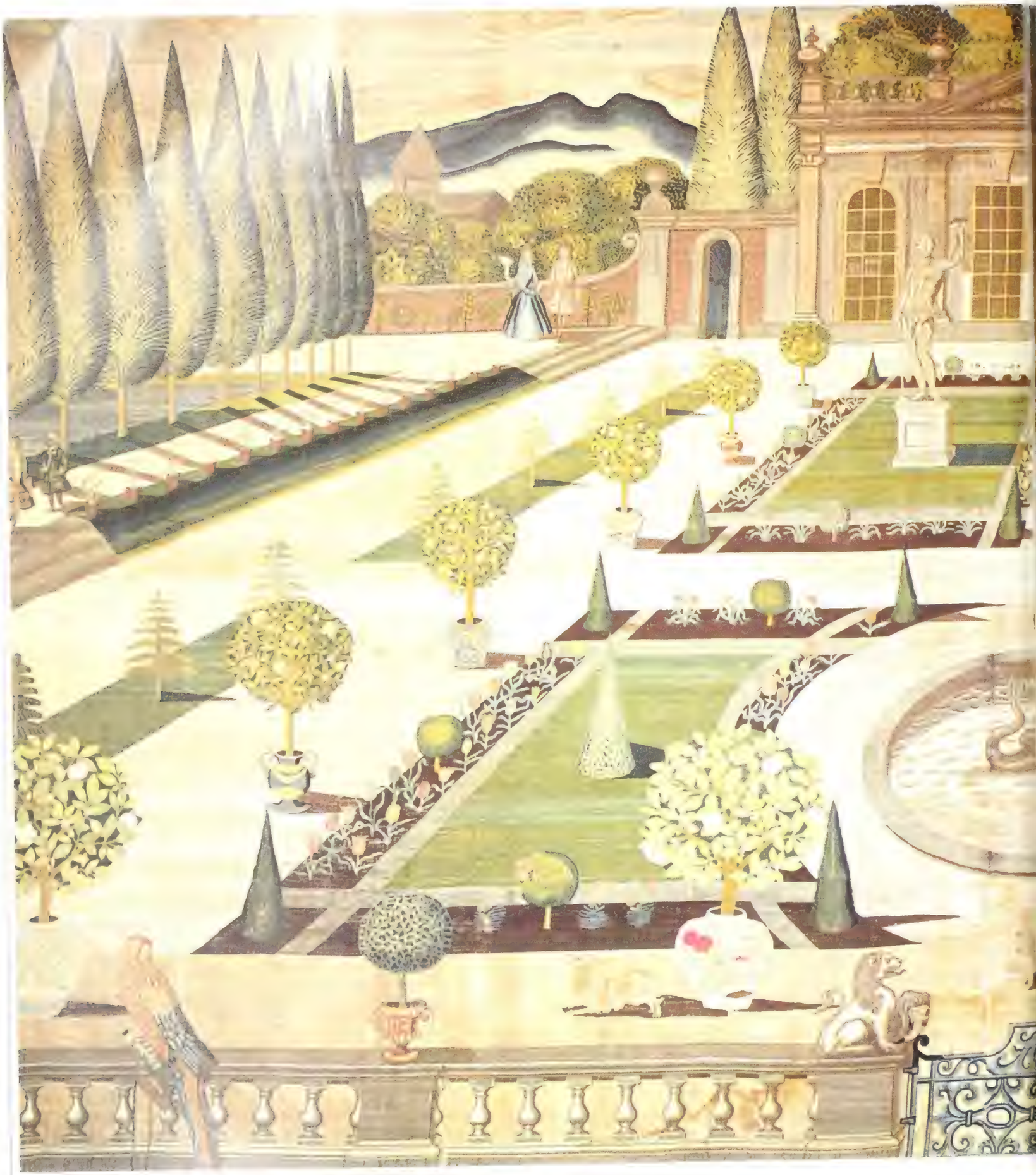
'My orange trees', wrote Sir William Temple in his essay 'Upon the Gardens of Epicurus; or of Gardening in the Year 1685', 'are as large as any I saw when I was young in France . . . or what I have seen in the Low Countries'. In his garden at Moor Park in Surrey a great variety of fruit trees of all kinds were cultivated, some of them set on pedestals against a south wall. Most gardeners preferred a more prominent position, especially if they could show off a fine collection of containers in various styles at the same time (colour C). In the 'Retir'd Gard'ner' (1706) London and Wise recommended a *parterre* strikingly similar to the one in Elizabeth Haines' garden *c.* 1720 (colour B) 'composed of Imbroidery and Grassplots which look very well in little gardens as well as great, and since in these sorts of works nothing pleases more than variety, we take care to leave regular spaces for fine *Dutch* jars, in which we plant some Flowers or Shrubs; these pots by a surplusage of ornament producing a wonderful effect'. One element considered essential by many gardeners at this time is missing from Elizabeth Haines' garden-water. As the Frenchman Dézallier d'Argenville wrote in 1709: 'Fountains and waterworks are the life of a garden; these make the principal ornament of it'. The fountain in the Orangery Garden is certainly its 'principal ornament', as it is in the pole screen at Packwood, each with suitably aqueous figures spouting the water in controlled and symmetrical patterns.

What gardens do these hangings portray? The most tempting suggestion is that they represent those laid out by the Foley family as a suitable setting for the ambitious new house they began building at Stoke Edith at the very end of the seventeenth century. In 1696, Celia Fiennes saw the new garden 'staked out' and she noted 'a ffine Bowling green and a Summer house in it all new'. Two years later she describes progress on the family apartments, opening onto a 'terass of stone pavements with steps in the middle leading to the garden', and she mentions 'the other garden which lookes towards Hegwood [sic]'. On her third visit in the first years of the

eighteenth century, these apartments were furnished, and from them she could see 'a fountaine bason just facing the balcony door that leads to a terras with iron palisadoes', and walks meeting 'engraved which is in a halfe moon'. She also notes 'the walled gardens and walks one below another' and the 'vast prospect' from the terrace.

The gardens in the hangings are obviously seen from terraces, and include all the features mentioned by Celia Fiennes, with the exception of a cascade which could have been placed further down the sloping site on which the house was built. But whether the gardens show the completion of the 'staked out' plan, or whether they are purely imaginary, or related to other, similar gardens in the British Isles, like Powis Castle in Wales, or Stowe, or Temple's own garden at Moor Park, in their broad perspectives and carefully chosen details, we may still see how, in the early 1700s, an English garden was meant to appear.

[illegible] Elizabeth Hume [illegible] covered her cutting below the [illegible] floor window of her house [illegible] to make [illegible] the best viewpoint for enjoying the [illegible] house and [illegible] to have the perspective [illegible] be [illegible] embroidery. [illegible] example [illegible] of [illegible] the minutely [illegible] details [illegible] the [illegible] including [illegible] grottoes. The edge-to-edge effect as in 'gentlemen's coat or dairy' [illegible] make it easy to see why London and Westminster [illegible] plain [illegible] embroidery, 'to [illegible] or make a veil, the term by 'cloning (or [illegible]) Bought which we have common [illegible]



While there is no shortage of material to illustrate the commoner country garden, or even the grander kind, there is very little on town gardens as such. The front and compound of the innumerable town gardens which lay behind the ordered facades of eighteenth century streets and squares in both England and the New World. How were they planned with the area here therefore of particular interest, and might give today's town gardeners a few ideas.

Drawings of a Neo-classical Town Garden in Bristol

CATHARINE ESTALL

A
Watercolour

D. A view of the back elevation of number 14, St. James's Square, from half way down the gravel walk.

the first decade of the nineteenth century. A date between 18[illegible] and 18[illegible] is supported by the unusual Regency inkstand in No. 2. The idea that these watercolours are the earliest extant work of Samuel [illegible] is sadly to be relinquished. Even supposing [illegible] of technique and the influence of [illegible] Jackson's early work, there is nothing to suggest a connection between the untutored [illegible] these views with the maturity of Jackson's earliest known work of 1822.

The provenance of these watercolours provided another line of enquiry, for one of a series of silhouettes from the same source was signed '[illegible]'. This was Thomas Pole MD, a Bristol physician with [illegible] connections. The rate returns for the parish of St. Paul for 1802 show Thomas Pole to have been resident in St. James's Square and while Matthew's Bristol Directories for 1803 and 1806 record a Thomas Pole, physician at the Bristol Dispensary, it is a John Pole who resided at 14 St. James's Square in 1[illegible]. These watercolours can therefore be reattributed to a member of the Pole family.

The identification of the garden [illegible] is confirmed by Ashmead's Map of the City of Bristol for 1828. It records the line of the garden quite clearly and marks the hothouse (colour B) and even shows the gravel paths in colour A. 14 St. James's Square is the last but one house on the east side, the right hand façade in No. 1. The house at the bottom of the garden stands on York Street.

An extraordinary meticulousness and attention to detail is characteristic of the series, even to the particular observation of individual plants. They must have been painted under a magnifying glass [illegible] even the marbling of a potted cyclamen's leaves could be seen. Yet while the colour and habit of cultivated veronica, polyanthus primula, calceolaria, darcena and lilies are suggested in a stylised form they are by no means botanically accurate.

The interest of these views to the garden historian must be the careful record of a well ordered Neo-classical town garden; the features of which are the vines and creepers, the landscaped gravel paths and ornamental urns. Of specific interest is the soil sterilising room with its compost heap and urn embellished

[illegible]

chimney stack (colour A and L), and the clipped clematis montana, which grow in fashionable columns or spires along the main walk (colour C and B).

These views provide a rare record of the application of late eighteenth-century gardening theories to a town [illegible]

A Garden of Earthly Delights

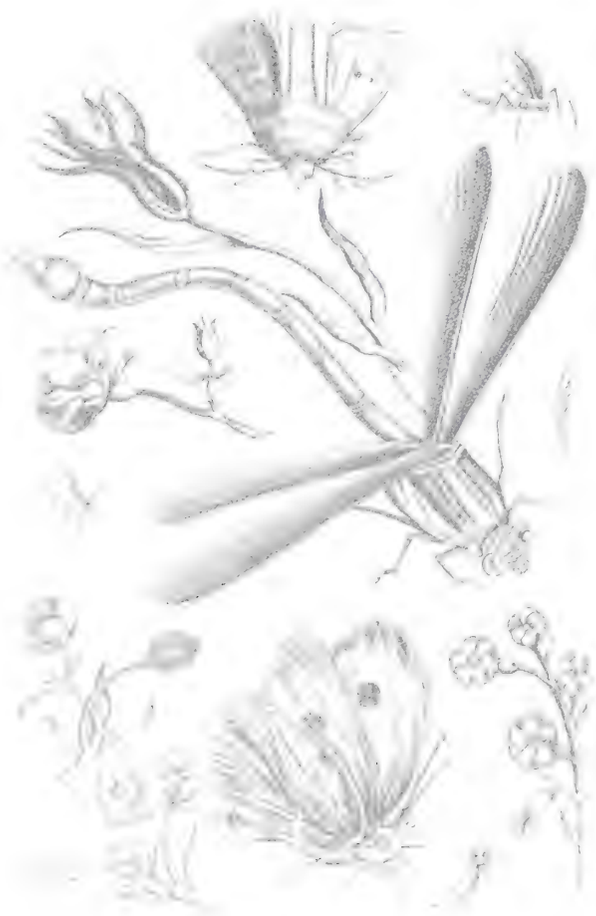
Flowers as an inspiration for European Jewellery design, 1630–1930

GEOFFREY MUNN

Then sang the birds out of God's own throat, and heaven was in their throats, for the air was theirs, and the sky was theirs, and the whole earth, and all the sweet things that grew in it.

Thomas Traherne

The use of flowers, fruits and colour as prized by the craftsman-jeweller as an ample signpost for the natural history student, lecturer, connoisseur and artist. The reasons for this are evolutionary, short-term and apparent to all of the wide colour range of hue and tone. Although the 'true' purpose of the flower to which he is attracted. He [illegible] spectrum of [illegible] and [illegible] enormous [illegible] the cultivation of plants simply for their beauty.[1] Similarly irrational enthusiasm has been lavished on the finding, mining, cutting, and purchase of coloured stones. Saint Thomas Aquinas maintained that pure bright colours were the very essence of artistic beauty and in this he probably holds the explanation for both veins of this eccentric human behaviour.



The late Dame Joan Evans tells us in her complete study of floriculture and its decorative effects[1] that the plant was rarely used in Italian Renaissance ornament since it was regarded as a tragic *memento-mori*. The northern countries, however, had no such inhibitions and surrounded themselves with flowers, weaving them into their literature, painting, interior design and textiles. Elizabeth I's state barge had a canopy with branches of eglantine on a ground of green sarsenet powdered with golden daisies and her garments were similarly decorated.

At the turn of the century the engravers of jewellers' pattern books freely availed themselves of the botanists' [illegible] In 1603 Paul Flinot published engravings of detached sprays of wild flowers and was followed by Theodo de Bry whose periwinkles, tulips, lilies and pansies, daisies, poppies, roses and campanulas were elegantly poised in vases, and derive from drawings by Jacob Kempener. In 1608 Vallet published engravings of flowers in 'Le Jardin du Roi' and this was followed by de Bry's 'Florilegium Novum'. Insects, too, invaded the 'flower gardens' of the pattern books, as No. 1 illustrates. Joan Evans records that after the tulipmania of the 1630s the stream of pattern books increased. Charlotte Gere has recently published an outstanding folio of designs from the collection of Her Majesty the Queen at Windsor Castle Royal Library,[2] which includes jewels of floral inspiration dating from the late sixteenth century (No. 2).

The tulip, called the 'Queen of all the Flowers', was brought to Europe by Ogier Ghiselin de Busbecq, Ambassador of Ferdinand I to Suleiman the Magnificent [illegible] By 1593 the first bulbs had reached Antwerp, by 1630 the plants became the focus of illimitable financial speculation. Rarer varieties fetched huge amounts of money and it is hardly surprising that the colourful blooms found their way into nearly every aspect of the applied arts (colour B). By 1638 the craze had burnt itself out and prize blossoms could be had for a fraction of their earlier cost.

The jewellers of the eighteenth century had a wide range of diamonds and coloured stones at their disposal and the fashion for large exuberant naturalistic jewels allowed ample use of the material to hand. Garrard's had enough diamonds in their stock in 1762 to enable them

to furnish Queen Charlotte with [illegible] the stomacher valued at £[illegible] for the [illegible] wore it for the portrait painted by [illegible] Ramsey which now hangs in the National Portrait Gallery, London. The jewel was [illegible] sitting, hired from the jeweller at [illegible] them for remodelling.

The settings of eighteenth century jewels [illegible] extraordinarily fine in order that they [illegible] detract from the intrinsic quality of the [illegible] displayed. Each ornament was first beautifully drawn and later suitable stones were chosen and set in silver on a gold mount coloured [illegible]. Only rarely were the [illegible] allowed to influence the original conception.

The brilliant cutting of diamonds is generally considered to have been invented by Vicenzo Peruzzi in Venice in [illegible], and the [illegible] discovery of diamonds in Brazil, removed the stone completely from its use as a decorative talisman[3] into the world of scintillating female ornament. The newly enhanced refractive properties of the [illegible] exploited to the full in candlelight and the use of *tremblant* settings. Whole diamond flower heads and sprays were mounted on [illegible] that every movement of the wearer resulted in a shower of reflected light. No. 3

Finger rings of the eighteenth century were a microcosm of the taste for jewels of floral inspiration. The newly founded [illegible] brightly coloured [illegible] termed *guardinetti* since the rings frequently represent a bouquet or posy of flowers. [illegible]

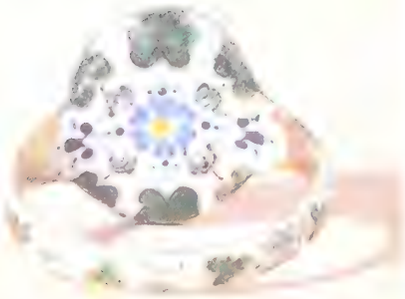
The eighteenth century [illegible] place for the cultivation of [illegible] was carried a stage further in the nineteenth century. Never before had there been such a wide ranging enthusiasm for the nurture of new breeds from abroad and considerable energy was [illegible] isation of existing varieties. The Orient proved a particularly rich source and provided us with the tiger lily from Canton in 1804 together with a host of azaleas, magnolias and chrysanthemums.

The French combined their predilection for precious stones with their love of flowers [illegible] naturalistic jewels in the tradition of the eighteenth century. The Empress Josephine had a garland of hydrangeas incorporated into a diamond *parure* for her personal use. The [illegible] named after Mademoiselle Hortense Nassau, the daughter of the Prince of [illegible] ornament for an Empress whose garden at Malmaison was one of the most celebrated in the whole of Europe.[4]

At home the English admired the humble cottage garden flowers as well as the grander imported blooms. The passion for the cultivation of the humble pansy was highest in the 1880s when James Simkins wrote: 'It is inexpensive, it is easily managed, and it is beautiful, and the beauty is a thing more needed by the poor than the rich'. Nonetheless the familiar form found its way into jewellery as the enamelled example in colour 4 shows. Enamel work was the subject of renewed interest by the 1860s and many workshops in London produced high quality, small, naturalistic jewels in this attractive and

[illegible]

[illegible]



a. Cameo portrait of Elizabeth
of slightly later date, the drinking
decorated with clover le
a white ground.
A forget-me-not to the centre of the bowl
reminder of the hidden meaning of flowers
leaves are slightly more obscure allegories
Elizabeth is said to have given
mounted
product would ensure her
vention. On the one occasion when he
this purpose, it was intercepted by
he was eventually beheaded.
Private Collection

b. Dutch enamelled gold
entirely to the Orient of all the
dating from the second quarter of the
when tulip bulbs reached
H. Wetzel, London

c. Multi-gem ring mounted
A typical example
remained in fashion
to the end.
Victoria and Albert Museum, London

d. Opaque white enamelled gold
rose bud, flowers
bud
and cluttered line
nuance with the charmingly appropriate
Jermain Museum, Oxford

e. French gold
table-cut diamond
A finely modelled example in the Chinese taste
exhibiting the influences of the period.
Jonathan Ovey, London

f. Four English
and pearls
humble cottage garden flowers.
Simon Teakle Gem Consultant, London

g. Emerald and diamond
basket, mounted
attractive example
consistent colour and
deceptive unconstraint.
Private Collection

h. Gold beetle
round, which rests upon a veined and gently curving leaf of
frosted gold, English
Private Collection

i. Hibiscus flower in gold, diamonds, and *plique à jour*
enamel, signed
Private Collection

examples of insect life
colour
product

[illegible] diamonds by Gallois [illegible] Boucheron [illegible]

[illegible] white and yellow diamonds [illegible] 1925.
This is a superior and ambitious example of diamond setting from the 1920s. The white gold mount suggests a loosely assembled posy of flowers, and further [illegible] is enhanced with the use of coloured diamonds for the pollen-covered stamens at the centre of each bloom. The [illegible] is secured with a twist of 'ribbon' entirely composed of square-cut sapphires.
[illegible]

Towards the latter part of the nineteenth century the French jewellers had reached a stage of excellence in the setting of precious stones in meticulously modelled sprays of fruit and flowers that has never been paralleled. Henri Vever in 'La Bijouterie Française au XIXème siècle', tells us that Loeuillard, Gallois and Boucheron particularly distinguished themselves with superior *settings* and the grapes and vine leaf (No. 6) plainly substantiate this.

However, jewellers were to return time and again to the use of enamel for the representation of delicate petals, stamens and leaves. The chief exponents of the Art Nouveau movement had the rediscovered device known as *plique-à-jour* at their disposal. It is achieved by suspending translucent enamels in open *cloisons*, so that when held to the light, it is reminiscent of a stained glass window. The delicacy of the metal structure which is the framework of such jewels lent itself readily to the representation of flowers, since it had close parallels with the veins found in fragile plant tissue (colour I).

The early part of this century saw a reaction to the sinuous and decadent lines of the Art Nouveau movement and to some degree the jewellers returned to a naturalism which had come to be associated with the eighteenth and nineteenth centuries (No. 7).

The jewels made by the minor French houses between 1920 and 1930 frequently betray the various popular influences on the designers of the day. All manner of female accessories of loosely Egyptian and Oriental inspiration can be found. The lotus flower which so often formed part of the interior decoration of the Odeon cinemas is frequently translated into enamels and precious stones of colour. Oriental jades and lacquers were similarly employed in modern settings (colour I.).

Aldous Huxley wrote[5] that among those people who have no knowledge of precious stones or of glass, heaven is adorned not with minerals but with flowers. It is hardly surprising that man, when he is able, furnishes his mortal existence with both.

NOTES
Joan Evans, 'Pattern, A Study of Ornament in Western Europe from [illegible]', Oxford [illegible].
[illegible] 'Master Drawings' [illegible]
[illegible] design book [illegible] Library, [illegible]
Joan Evans, 'Magical Jewels of the Middle Ages and Renaissance', Oxford [illegible].
[illegible] 'Victorian Jewellery Design', [illegible]
Aldous Huxley, 'Heaven and Hell', London 1954.

Henry Holland's Temple of Victory, Brighton, 1805. Pevsner described it as 'the most original piece of architecture in Brighton'. Now the Museum and Art Gallery, it is in danger of collapse. Marcus Binney, Architectural Correspondent of Country Life, *urges the setting up of a body to help such buildings. See also the letter from Dr Gordon Higgott on page 5. The Connoisseur would like to receive more letters of this kind. Please address them to the Editor.*

In praise of Follies

MARCUS BINNEY

Garden buildings from the start — Bramham, Duncombe, [illegible] and Stowe [illegible] have been subject to neglect and decay. Few have been without some [illegible] in their time and been subject to [illegible] or [illegible].

A number of garden buildings have found salvation through the Landmark Trust. This is a charity specialising in the rescue of unusual buildings in [illegible] them to [illegible] for fortnight. Among the garden buildings which can be [illegible] the Gothic [illegible] Hawkwell House [illegible] Folly in Hertfordshire, the mock castle [illegible] and the Temple [illegible] more near Stirling.

I believe, however, that these remarkable buildings [illegible] Garden Buildings. Such a body could exert pressure to secure the plight of individual garden buildings in [illegible] carry out first aid work, and like the Friends of [illegible] of last resort acquire and repair buildings itself. In a more general way it could foster interest in garden buildings through occasional publications and events, beginning perhaps with an annual lecture and by visits to gardens with unusual buildings. Last year the Friends of Friendless Churches celebrated twenty-one years of persistent work and achievement. But for them a considerable number of notable disused churches, including mediaeval ones, would have been demolished. Is not the Year of the Garden, the moment to set in motion a voluntary body dedicated to securing the future of some of the most unusual buildings we possess.

Gardens and Gardening in the Eighteenth Century, by Dorothy Stroud (Country Life, £3.50) [illegible] Museum and Art Gallery, Brighton, [illegible] Marcus Binney, Architectural Correspondent of Country Life, [illegible] gate-buildings. See also the letter from Dr Gordon Higgott on page 5. The Connoisseur would like to receive more letters of this kind. Please address them to the Editor.

1 THE PINEAPPLE, DUNMORE, STAVE STIRLINGSHIRE
Built in 1761 for the twenty-nine year old Earl of Dunmore this extravagance of a summer house was given to the National Trust for Scotland, and subsequently leased to the Landmark Trust, which has repaired it and converted the adjoining buildings for holiday lets. This photograph shows the Pineapple before work began.

2 [illegible] FOLLY, [illegible] HAMPSHIRE
[illegible] Wyatt [illegible] folly [illegible] the [illegible] [illegible] to [illegible] [illegible] by the Landmark Trust [illegible] [illegible] [illegible] [illegible]

3 GUY'S FOLLY, LLOYD GLOUCESTERSHIRE
This twin tower folly, built in 1805, would have made a holiday house if it had been restored in time.

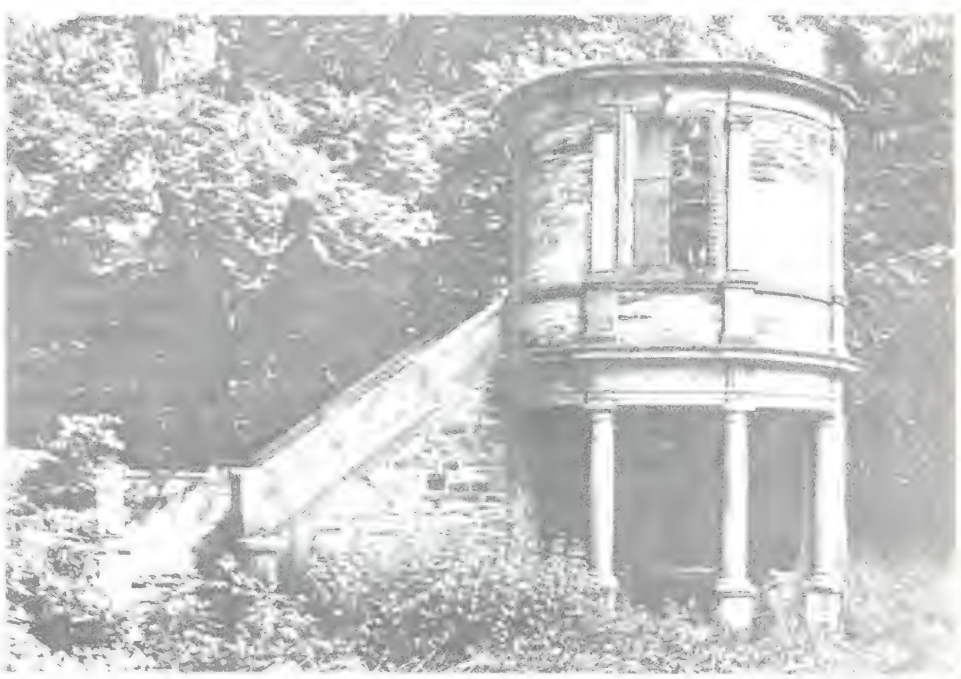
Colour

4 THE TEMPLE OF THESEUS HAGLEY, WORCESTERSHIRE
Dating from 1758 this is the first pure Greek Revival building in England. Unfortunately it is in an exposed position, cut off from the house by a main road, and is decaying rapidly. Since this photograph was taken one of the columns has collapsed.

5 BIDDULPH GRANGE, STAFFORDSHIRE
The remarkable gardens laid out by James Bateman from 1845 onwards survive in remarkable condition and [illegible] garden buildings have in recent years been subject to vandalism. The house is now a hospital and a group of Friends is in process of formation with the intention of helping with the repair and maintenance of the grounds and buildings.

6 CIRENCESTER PARK, GLOUCESTERSHIRE
Though the great plantations at Cirencester, laid out in the eighteenth century by Lord Bathurst survive in remarkable condition and well-cared for certain buildings such as the round tower and Alfred's Hall are in need of repair.

7 ENVILLE, STAFFORDSHIRE
The grounds laid out in the eighteenth century contain a remarkable series of garden buildings including a pagoda and a Gothic Summer House, the condition of which gives cause for concern.



8 SUMMER HOUSE AT ECTON'S HALL, NORTHAMPTONSHIRE
This extremely interesting seventeenth-century summer house, possibly dating from as early as the 1630s, built on an oval plan, was well restored a number of years ago. However Ecton Hall itself is now empty and decaying and the future of the summer house is also therefore uncertain.

Photographs: [illegible]

The Cottage Garden in nineteenth-century painting

GILLIAN DARLEY

Every [illegible] gallery in Britain stocks paintings which show gardens, and many antique dealers with a mixed stock like to include watercolours or prints of garden scenes. In this article, we look at one important type of garden painting – important not only for what it reveals about painters and their attitudes, but because these highly decorative and charming pictures are relatively easy to find and still fetch hundreds rather than thousands of pounds in the salerooms.

[illegible] were an obvious subject for an artist's pen. [illegible] fruit tree and a couple of currant bushes, a [illegible]

The cottage garden [illegible] of the nineteenth century the garden and its flowers became [illegible] on the [illegible] were that had been upstaged in the 'new' gardens, since their abundance jarred [illegible] and the formal bedding out and symmetry that were dominant feature, were seized upon. Many a sunlit garden can be glimpsed through open casements of Pre-Raphaelite scenes and in addition the flowers were introduced for their symbolic importance [illegible] of course, the madonna lily (colour 1). J. F. Lewis often surrounded his oriental ladies by banks of English midsummer flowers and the painters of the narrative [illegible] began to use the cottage, and cottage garden, as the ideal setting where tales of simple virtue and rustic values could be told; the visual antidote to the realities of [illegible] urban society.

Many artists looked to the countryside for their staple subject matter. The 'picturesque' school of the 1850s and 1860s fed [illegible] on scenes of rural life. Many of them moved to the countryside – the 'artist commuters' who, together with the architects and writers who made up their circle, began to think along the lines that the Arts and Crafts movement was to clarify. Richard Redgrave was one of these [illegible] *The Long Gallery at Penshurst Place* both a social document and a brilliant depiction of the landscape around his home at Abinger in Surrey. Thomas Webster [illegible] a 'street of trees', producing 'a new view of landscape painting [illegible] more exquisite and tasteful, however supported by fashion and ignorance: therefore go on painting the same and kill and starve the old black masters . . . have heard from Horsley – he is painting from nature'.

Three groups of artists gathered in Kent, Surrey and Sussex, busily painting from nature. Some of their finished work remained in the naturalistic vein, but generally the moralistic, the narrative or the sentimental element was introduced, often to modern eyes in an intrusive manner. The painters were rather possessive of their countryside. Redgrave commented in 1856, the year in which he bought his cottage near Leith Hill: 'the country is of a nature that no railroad can come very near me, and as the soil is hardly worth cultivation, it may remain a few years longer unspoiled by modern agriculture'. J. C. Hook was a neighbour; another group lived at Witley. Birket Foster, whose work according to one critic represents 'the microcosm of the taste, temper and sentiment of his time',[2] used rural images in his work exhaustively. Traditional cottages, happy rustics and abundant gardens were constant images in his watercolours and book illustrations. He was a very popular artist, and the combination of careful observation and overt sentimentality answered perfectly to Victorian taste. Fred Walker lived nearby; he used the garden of the vicarage or manor house as subject matter and, like Atkinson Grimshaw, his paintings were idyllic and elegant – far less cloying than those of his friend and neighbour Foster. At Penshurst William Wells of Redleaf was the central figure in yet another artistic enclave which extended to Cranbrook and other Wealden villages. However, as the artists became more affluent their lifestyles became increasingly grandiose. Birket Foster built a sizeable half-timbered house for himself, in contrast to the small cottage he had originally found. As their lives changed, so they developed an increasingly romanticised vision of the countryside; much like middle-

▲ HELEN ALLINGHAM
In Full Flow, Cookham, detail.
Signed watercolour, 14 × [illegible] inches
Private collection
Photograph: The Mallett Society

signed and dated '1878'.

well be one of the scenes chosen by Helen Allingham some twenty years later: 'the low garden wall was flaming with nasturtiums which had clambered over it from the garden. Their luxurious growth had almost smothered the gooseberry trees under the wall. Along the narrow garden border nodded a brilliant row of gigantic sweet williams'. A real Victorian cottage garden is potent in print as in paint.

There was a parallel to the image of the garden as put forward by Helen Allingham and her 'school', which took place in gardening itself. As Mark Girouard has pointed out,[3] in the Arts and Crafts movement, where anything old fashioned had its own special value, the luxuriant, colourful and scented garden had been re-established. At Bedford Park a Horticultural Society was established, one of its objectives being the reintroduction of old fashioned flowers. The symbolic blooms, sunflowers, lilies and marigolds, could be found in terracotta, entwined on wallpaper and curtains, as well as in the garden itself. The apparently artless, romantic cottage garden made a fine setting for the Aesthetic life; as distant from the countryside as the volume 'Happy England' that Mrs. Allingham was to illustrate in 1903.

It was appropriate then that the gardens of the last generation of grandiose English country houses should be designed in the manner of the cottage garden; herbaceous borders and the gentle shapes and shades of old flowers were Edwardian high fashion. William Robinson and Gertrude Jekyll were responsible. They designed gardens which could have sprung from the pages of any of the decorative volumes on English gardens and old fashioned flowers which were so popular at the turn of the century.

William Morris characterised the rights and wrongs of gardening; 'fill up the flower-growing space with things that are free and interesting in their growth, leaving Nature to do the desired complexity . . . As to colour in gardens. Flowers in masses are mighty strong colour, and if not used with a great deal of caution are very destructive to pleasure in gardening. On the whole, I think the best and safest plan is to mix up your flowers, and rather eschew great masses of colour . . . scarlet geraniums, for instance, or the yellow calceolaria, which, indeed, are not uncommonly grown together profusely, in order, I suppose, to show that even flowers can be thoroughly ugly'.[4] With these trenchant words Morris typified the horror of the Victorian artist, of whatever school, for the glaring, unnatural excesses of the formal garden. No one bothered to paint that kind of garden and until Stanley

[illegible] Cover illustration [illegible]
the Metro-land brochure
[illegible]

Spencer observed the pocket handkerchief [illegible] front gardens of Cookham [illegible] and [illegible] ablaze, they went [illegible] James Sant's flowerless [illegible] *[illegible]* and C. R. [illegible] portrayal of his son playing on a small [illegible] in lawn resist the temptation to show the kind of planting that had become common from the small villa to the great [illegible] colour [illegible]

Although the [illegible] the [illegible] nineteenth cen- turies had written at length on appropriate planting, species and planning for the [illegible] garden [illegible] the [illegible] to fall upon such volumes and, in any case, gardening there was a matter-of-fact busi- ness. It was, therefore, left to the painters and the illustrators of the mid and late nineteenth century to propagate the image of the 'real' cottage garden. The properties of the [illegible] subject matter, were the least interested in [illegible]

Undeniably the province of minor art- ists, the subject matter of the countryside discussed here was one of the prime images [illegible] provided licence for the introduction of [illegible] The words of William Robinson, the most [illegible] made by man nothing is prettier than an English cottage garden, and they often teach lessons that "great" gardeners should [illegible] a square patch, but the beauty of it is far [illegible] they are bare'

[illegible]

[illegible] *Metroland* [illegible]

[illegible]

[illegible]

[illegible]

were the 'Golden Age' of English floral embroidery on costume.
the period on public collections, great houses and among the dealers
richness of design during this period.
Why was this and why did this style fade so quickly?

'A Paradice of Flowers'

Flowers in English Dress in the late sixteenth and early seventeenth centuries

HELEN RIBEIRO

source for those embroidering shirts and chemises, ruffs and cuffs, and the suits and gowns of fashionable costume. By the end of the sixteenth century, English dress was noted for its love of ornate pattern, every available surface was covered in decoration, of which the most lavish was embroidery. Flowers covered underwear – usually embroidered in red or black silk – and embroidery in coloured silks and spangles flourished on both formal and informal dress, to an extent that made England unique in Europe. In a period in which England was cut off artistically from the rest of Europe, English dress self-consciously developed a tendency towards the highly ornate which at the same time was based on traditional and natural flower forms.

Delicate embroidery, usually white or silver, was used to decorate underwear, ruffs and cuffs, and the fine aprons and mantles worn as fashionable accessories. In Queen Elizabeth's wardrobe inventory of 1600, for example, there is listed '. . . one mantle of white lawne . . . enbrodered alover with workes of silver, like pomegranatts, roses, homesocles, and acornes'.

Most of the surviving garments with floral embroidery are informal jackets, bodices and caps, but a glance at inventories proves that flower embroideries decorated a wide range of clothing. Queen Elizabeth's wardrobe, in 1600, included many 'loose gowns', one of 'blacke satten, enbrodered all over with roses and pauncies, and a border of oken leaves, roses and pauncies, of Venice golde, silver and silke . . .'. Among her stomachers or 'fore partes', we read of one of white satin with an embroidery of daffodils.

Most of the flowers used were, inevitably, English – the most popular flowers to be found in English gardens, and many wild flowers such as primroses and snowdrops. Obvious sources included herbals, such as Gerard's 'Herball' (1597), and Parkinson's 'Paradisi in Sole Paradisus Terrestris' (1629), and collections of flowers such as Crispin de Passe's 'Hortus Floridus' (1614).

From the 1580s there grew a fashion for embroidering dress with devices from emblem books, and these occasionally included flowers which could be associated with virtues or with general truths or moral precepts. Surprisingly, however, the emblem books do not contain many flower emblems, and few links can be traced between them and the embroiderer.[1]

Other sources included pattern books such as Shorleyker's 'A Schole-House for the Needle' (1632), and Boler's 'The Needle's Excellency' (with a famous introductory poem by John Taylor, the Water Poet, in 1634). It is impossible to estimate how many such pattern books were produced, or how far they were used; again, there are not many instances of pattern books being the direct source for floral embroidery. Most probably the embroiderer used such patterns as a basis for her own versions; in most cases there is no real sense of formal design, but a haphazard collection of flowers, sometimes mixed in

A BRITISH SCHOOL
Portrait of a Girl, 1602
24½ × 19 inches
The Grill, *London*

Possibly a summer dress, the chemise is embroidered with roses. In her velvet cap are rock roses, and in her hair a pink, a flower often depicted in betrothal portraits.

ÆTATIS · SVÆ
21
ANº DOMINY
1569

. Woman's coat of white linen embroidered with black silk and silver thread on black, chain and double running stitches
Victoria and Albert Museum, London.

2 Sleeve panel of linen embroidered with black silk in stem stitch and speckling, [illegible]
Victoria and Albert Museum, London

3 [illegible] School
[illegible]
[illegible]

[illegible]

4 [illegible] School
[illegible]
[illegible]

[illegible]

with animals and insects. Shorleyker's pattern book includes examples of single flowers, or small clumps, and pots of flowers as a design which can also be seen in lace and woven textiles. In keeping with the idea of embroideries as trapping nature, the embroiderer could copy from this pattern book flies, dragon-flies, bees and worms, to give verisimilitude to her flower garden in fabric. This typical Elizabethan conceit often extended to jewellery; amongst the Queen's jewels was listed 'one jewell of golde, with a flie and a spider in it upon a rose'.

The large number of embroideries listed in accounts and inventories, and the quality of much of the surviving work, leads one to believe in the existence of professional embroiderers in important households. For an occasion such as a royal wedding, clothing was covered with floral embroidery; in 1613 Princess Elizabeth, daughter of James I, married Frederick, Elector Palatine, and the guests included the Earl of Dorset and his brother, whose portraits, attributed to William Larkin, show suits sumptuously embroidered in honeysuckle, violets and wild roses.

Cloaks, also, were decorated with flowers either in *appliqué* or embroidered. In an inventory of the effects of Henry Howard, Earl of Northampton taken in 1614, his cloaks included one of russet uncut velvet edged with russet satin flowers, and one of black satin embroidered with roses. In the same inventory are listed a number of waistcoats (an informal garment worn with the doublet), including 'a new white Taffata wastecote embrodred with vine leaves and grapes in mosse worke with golde, silver and silke . . . another white Taffata wastcote embrodered with . . . silver thread and spangles with flowers, flies and wormes'.

Embroidery was the most obvious way to achieve a personal and richly unique garment; other ways in which floral designs could be used included painting of fabric, embroidery in jewels (often seed pearls), and woven textiles. In the case of the latter, floral designs varied from the generalised large-scale oriental motifs incorporated into Italian silks, to the tiny stylised sprays of

8 British School
Portrait of an Unknown Lady, Arbella Stuart,
Size unknown
Location Unknown

The stylised flower patterns embroidered in silver on the skirt and on the cloak are contrasted with the natural flowers on the jacket and the sprig of wild flowers in the hair

flowers which were particularly popular in the second quarter of the seventeenth century.

The rose, both wild and cultivated, was the most popular flower in dress. Gerard placed it above all other flowers 'for [its] beautie, vertues, and his fragrant and odiferous smell' and because 'it is the honour and ornament of our English Scepter'. As well as appearing in embroidery and woven textiles, it appeared as a three-dimensional ornament, made of silk and jewels, which could decorate sleeves and bodice. At Badminton, there is a portrait of Anne Russell, wife to the fifth Earl of Worcester (dating from the end of the sixteenth century) in a bodice made entirely of fabric roses with a tiny jewel at the heart of each one. Single silk and lace roses were pinned at the breast, and in the head-dress, and this fashion persisted into the reign of Charles I when floral embroidery was no longer worn. One of the characteristic features of the dress of both sexes at the beginning of the seventeenth century was the use of shoe ornamentations made of silk fabric with lace and spangles, called shoe roses. In Jonson's play, *The Devil is an Ass*, written in 1616 when the fashion was at its height, some shoe roses 'were big enough to hide a cloven foot'.

Roses were traditionally worn in the hair by brides and in nosegays on the breast, along with rosemary, a symbol of constancy. Flowers were embroidered on bridal smocks, and on the scented gloves which were customary wedding gifts. Herrick, in his poem *To the Maids to walke abroad*, written during the civil war, notes the enduring tradition of young girls who:

> *Talke of Bride-lawes, & what next day comes*
> *Dust smocking smocks, fine Bridall Cloathes,*
> *Dust Dyes, fine Spyces, neat Perfumes, fine Dressings,*
> *That smell all sweet as Indian Countries*
> *Discover, we'll to th'lanes, and see the Hedges*
> *And guilded o're by Busie Autumn Rovers,*
> *What Posies for Wedding Rings,*
> *What Gloves we'll give, and Rosemarys.*

Attributed to WILLIAM LARKIN
Richard Sackville, 3rd Earl of Dorset
81¼ × 48¼ inches
Ringer's House, Given to London Corp.

This suit, possibly worn at the wedding in 1613 of Princess Elizabeth to the Elector Palatine, is cloth embroidered in gold thread and coloured silks with honeysuckles. The shoes, decorated with enormous rose-ties and droplet spangles, are made of the same material as the doublet. The stockings are embroidered in a design of tulips, flowers and leaves.

[illegible] with a symmetrically drap[illegible] and embroidered bodices and [illegible] garments embroidered with [illegible] could easily be worn to represent the goddess Flora, or an inhabitant of Arcadia; Marlowe's shepherd, for example, might easily have come straight from a [illegible] with a courtly invitation to his lady:

Come live with me and be my love,
And we will all the pleasures prove,
That hills and valleys, dale and field,
And all the craggy mountains yield.

From the middle of the 1620s, the trend in fashion moved away from the Elizabethan and Jacobean meticulous depiction of flowers in dress, to a plainer, smoother surface unbroken by embroideries and other ornamentation. New, more sophisticated French styles were introduced at court, and plain satins replaced embroidery. The freshness and vividness of the English traditional embroidery of flowers was lost to high fashion, although it continued for some time in the provinces, and as a decoration for underwear. For the rest of the seventeenth century, flowers were restricted to woven textiles, with heavy, Baroque designs, and not until the eighteenth century do we again see the English taste for naturalism in flowers, in the products of the Spitalfields silk industry.

I would like to record my very grateful thanks to Jane Ashelford, Assistant Director, Lady Lever Art Gallery, Port Sunlight, at Jane Newman's obvious [illegible], and to Mrs Susan Lewis, Mrs Lorna Lloyd Morgan, and Miss Susan Worsley, who all helped in [illegible] on the problem of the petal

NOTES

1. Oil on canvas portrait by Paul van Somer I of Gilbert Sheldon, Courtesy of Suffolk Record Office, Ipswich Branch, Gorhambury Collection, Gorhambury – which shows the sitter in a silk dress embroidered with flowers, fruit and emblems taken from Henry Peacham's 'Minerva Britanna', 1612.
2. In 'Robberds on Shakespeare's Wild Flowers' it is suggested that the rose might have been one of the many double roses popular in Elizabethan and Jacobean gardens. Of these, the most fashionable appears to have been 'the double double Province Rose', according to W. Lawson's 'A New Orchard and Garden', 1618.

BELLEISLE HOOD
England or France, Second half of 18th century
[illegible]
Victoria and Albert Museum, London

This [illegible] dating from the last years of the eighteenth century, shows the sitter in [illegible] wearing a jacket and skirt [illegible] with flowers. The jacket, with its [illegible] and bows on the sleeves, [illegible] other flowers, roses, pansies, [illegible]

they furnished corridors, halls, pavilions and arcades, giving every
many of these seats were made in so many different forms that they are still
salerooms and among dealers; many of them have come to occupy a permanent place

The Garden Seat 1650–1850

JOHN HARDY

parterres, orangeries, groves, avenues, court, statues, perspectives, fountains, aviaries, & all this at the banks of the sweetest river in the world'. He would have seen the classical sculpture and the tubs of orange trees in the great court on the South front; they stood against neatly trimmed hedges in the circular clearing in the grove, and between them were placed white garden seats with scallop-shell backs (colour A). These seats must have been similar to the hall chairs which Francis Cleyn, designed for Holland House, Kensington in the 1638s and a related armchair (colour B) in the Victoria and Albert Museum, London. Their form was inspired by contemporary Italian chairs, which had solid trestle supports, wood seats and elaborately carved backs. This type of chair remained common in halls until the middle of the eighteenth century and large quantities were produced in mahogany during the second quarter of

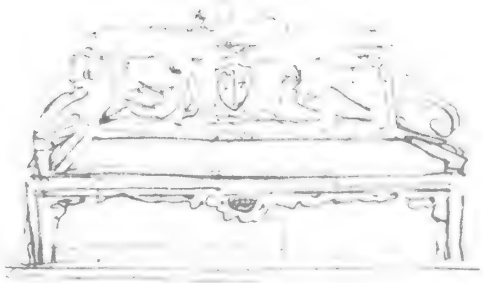
B Painted chair after a design by Francis Cleyn, c. 1638
Victoria and Albert Museum, London

the century and were usually decorated with the family coat of arms. Apart from halls, they were also used to furnish corridors, arcades or garden pavilions, and the history of the design of the garden chair is closely linked to that of the wooden seat or hall chair. In other words garden furniture was in no way regarded as of secondary importance; it was created by leading architects and designers.

Evelyn might also have noted two oak benches with fielded panelled backs placed under the cloisters in the forecourt at Ham (colour c). Their seat rails are carved with acanthus leaves, the feet are composed of scrolling acanthus leaves ending in lion paw feet, and the arms are carved with *putti* heads with clasped wings from which spring more scrolling acanthus leaves. They could have been supplied two years earlier by the joiner Henry Harlow, who charged £2 10s for carving '2 seats for ye garding'.

However, when the Duke and Duchess of Lauderdale had their portrait painted by Sir Peter Lely, they were depicted sitting on a garden seat ornamented with mid-seventeenth-century scrolls and classical acanthus leaves, but executed in the grander material of stone rather than wood. Wooden seats, such as those at Ham, were normally kept protected in garden buildings or under arcades, but when they were used like statues to form a focal point in a garden or to terminate a vista, they were usually placed in open pavilions. Perhaps the largest of these is the Portland stone alcove seat which now stands near the Serpentine in Kensington Gardens. It bears the monogram of Queen Anne and was designed by Sir Christopher Wren in 1705 to terminate the middle walk of the garden that Henry Wise had created on the South front of Kensington Palace.

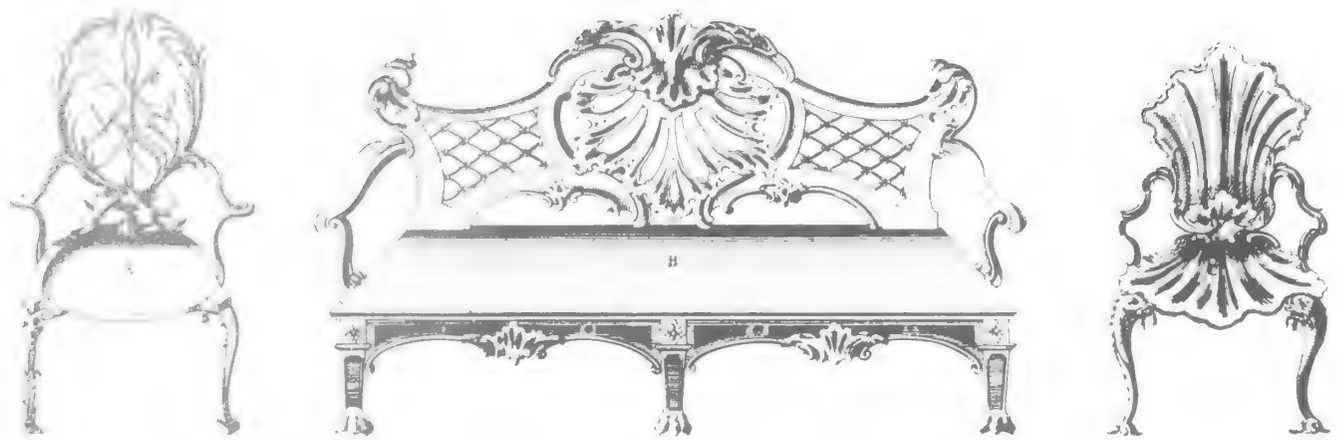
Eighteenth-century engravings of Hampton Court Palace depict seats placed under the trees around the perimeter of the gardens. They have panelled backs surmounted by double yoke crests with scrolling ends. It is possible, if not known for certain, that these were designed by the Huguenot architect Daniel Marot, who accompanied William III from Holland and helped to lay out the gardens at Hampton Court in the 1690s. It was his published engravings for interior decoration, covering everything from Sedan chairs to vases for orange trees, which helped to introduce the Louis XIV style to England. His fellow Huguenot, the draughtsman Mr. Boujet provided designs for the hall chimney-piece at Dunham Massey in Cheshire and may also have been responsible for the early eighteenth-century walnut hall seat which is reminiscent of those found in late seven-



Old garden Seat

Near the Turnpike
Making all Sorts of Furniture, Gothic
Chairs, China & Tunal Seats,
& Double Arbours, Garden Machines
Chairs on the most reasonable Terms

Designs for Garden Seats &c.



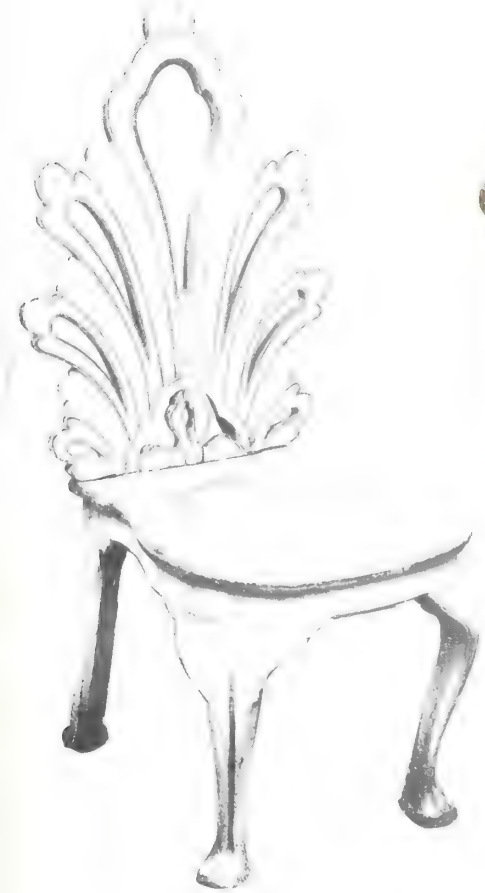
Published according to Act of Parliament &c. *Darly Sculp.*

potter on the south front of Stowe in Buckinghamshire may have been designed by James Gibbs, who had succeeded William Kent as the fashionable architect of the garden buildings. The shield on the back of the seat was probably painted with the arms of Lord Cobham, who was responsible for creating the magnificent gardens. It was typical of the grander garden and landscape-park of the 1730s, the most famous London garden was the twelve acres of pleasure grounds at Vauxhall which was opened by Jonathan Tyers in 1732. It soon became an important centre for the arts, and its buildings were created in a variety of styles including the newly gothic and chinoiserie. Later [illegible] commissioned by the decorator William Hogarth [illegible] painted things designed the [illegible] supplied painting and [illegible] for [illegible] which [illegible] appropriate [illegible] the [illegible]

No. 23. Hogarth was also responsible for one of the most remarkable eighteenth-century chairs. This was the president's chair of the Shakespeare Club, whose back was decorated with theatrical emblems and a medallion of Shakespeare, carved from the [illegible] Accounts, 1760). It was designed for the actor David Garrick who placed it in the Temple of Shakespeare at his Thames-side villa at Hampton. A painting by Zoffany depicts the Garricks having tea on the lawn outside this temple. Instead of windsor chairs, which appear in so many contemporary landscape pictures, the Garricks are seated on mahogany chairs with loose check-cases, and in place of the usual mahogany tripod tea table, they are using a pembroke table with flaps.

By the mid eighteenth century the rage for *rococo* decoration was in close competition with the Classical style, and J. Shebbeare was to complain in his 'Letters on the English Nation' of 1756: 'The simple and sublime have lost all influence, almost everywhere, all is Chinese or Gothic. Every chair in an apartment, the frames of glasses and tables must be Chinese . . . Nay, so excessive is the love of Chinese architecture become, that at present foxhunters would be sorry to break a leg in pursuing their game in a garden gate that was not made in the eastern taste of little bits of wood [illegible] all directions'.

A wealth of publications for exotic garden buildings and furniture appeared in the [illegible] and 1760s, including William and

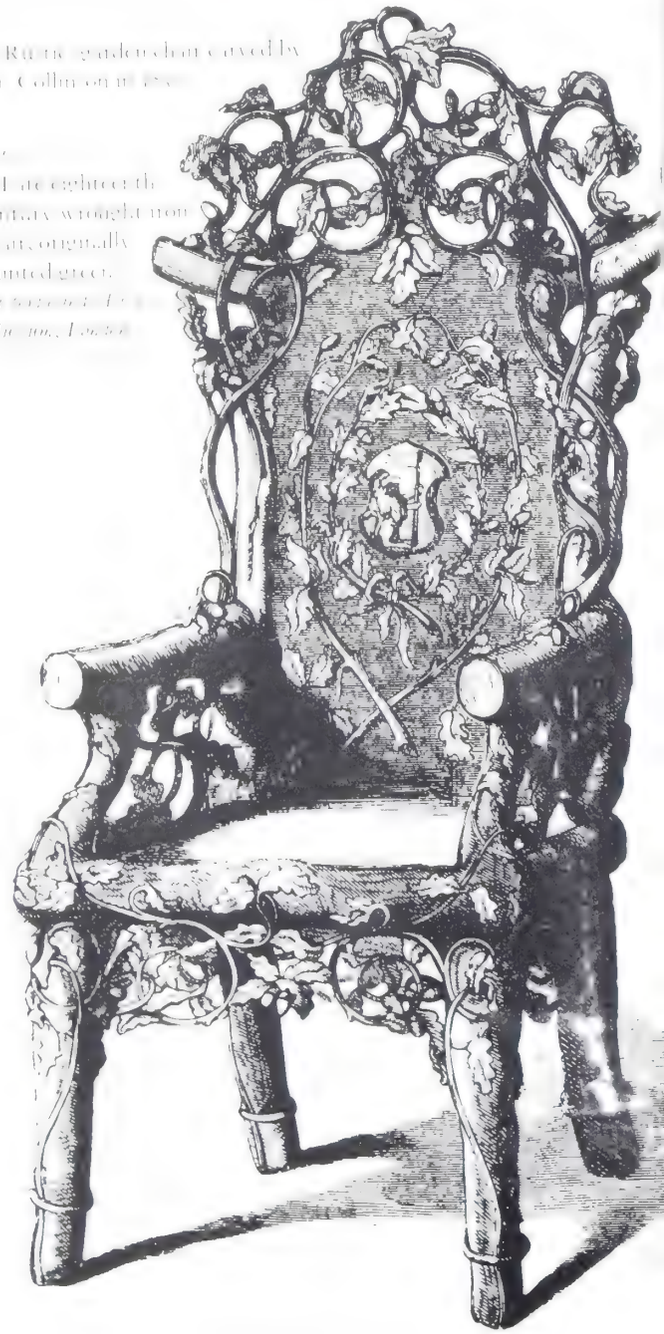


John Halfpenny's 'New Designs for Chinese temples, triumphal arches, garden seats, palings etc', 1754, and P. Decker's 'Gothic Architecture Decorated' showing designs for summer and green houses, gazebo, alcoves umbrello'd seats, terminaris and rustic garden seats.

It must be remembered that the most common garden seat of the eighteenth century was the windsor chair, which was constructed of spindles produced by the turner. They were made of ash, oak, elm or beech, and the finest were made of yew wood. They were often stained or painted

A Garden Bench at Heywood House, designed by Chippendale

Rustic garden chair carved by Mr. Collinson in 1760



L
Late eighteenth century wrought iron chair, originally painted green.
Ex collection of
Mr. Jim, London

On the right of the trade card is an armchair with its back in the form of a 'windsor bow' placed on the 'X' frame too with slated seat, an example of which can be seen at Strattield Saye in Hampshire. There is also a 'garden machine' composed of a windsor chair on a platform which is fitted with large side wheels and a small front one, attached to a steering tiller. Jacques Rigaud's engraving of the garden at Stowe c. 1733, shows Lord Cobham being pushed around in one of these machines. 'The chaise' at the top of the trade card is the type of carriage that appears in a number of contemporary portraits of children, and is often shown pulled by a goat or dog. There is a small carriage with a carved shell back at Chatsworth in Derbyshire, which may have been designed by William Kent for use in Lord Burlington's gardens at Chiswick. On the left of the card is an 'umbrello'd' alcove seat, looking like a sliced open barrel with a thatched roof, which, if fitted with a door might have made a suitable privy or 'convenience' seat. The triple-chair back settee on the right has a gothic fret back, while that on the right, composed of tree branches, belongs both to the chinese and the 'rustic' style.

The most primitive form of seat was made from short branches nailed, dowelled or lashed together, and the eighteenth century designers and ornamentalists competed with one another to produce the most natural looking of the most contorted rustic seat. William Kent designed 'rustic furniture for Merlin's cave, which he built for Queen Caroline at Richmond, and in the 1750's Matthew Darly produced designs for chairs composed of gnarled and entwined roots, like those shown in Chinese paintings. Then in 1763 Thomas Manwaring published an extraordinary collection of chairs, including some whose backs consisted of rockeries and miniature flowering trees. He claimed that his rural chairs for summerhouses, gardens and parks were entirely new and defied anyone to declare them 'impracticable'. George III's architect William Chambers explained that the tree trunk column had provided the primitive state for the Doric order, and published a design for a primitive temple in his 'Civil Architecture' 1759. This reappeared eight years later in William Wrights' 'Grotesque Architecture or Rural Amusement', where it was stated that such buildings composed of tree trunks and irregular timber were suitable adornment for the entrance to a wood, and one can imagine such a building being furnished with a set of chairs with pollard branch backs and frames, after a Manwaring design (colour I).

Chairs, whose backs are in the form of Chinese railings, are generally referred to as [illegible] and commonly have cane-bottoms with loose cushions [illegible] and brass nails'. In the third edition of the Director [illegible] seat (No. 4), which might be placed in walks or at the end of avenues. He also illustrated [illegible] and back composed of scalloped shells, which was intended for a grotto, while another chair with an oval back containing a trophy of [illegible] arbours or summer houses.

Chippendale [illegible] provided Gothick seats [illegible] formed from [illegible] No. 5. The design for it, however, was first published in Matthew Darly's 'New Book of Chinese, Gothic and Modern Chairs' [illegible] engraver, who assisted Chippendale with the publication of the 'Director' and himself published a number of important pattern books on Chinese furniture. At Harewood House, Yorkshire, Chippendale supplied the design for [illegible] seats (No. 6) for the North front of the house, but they were actually made by a local joiner, John Walker [illegible].

In 1753 Hogarth published 'The Analysis of Beauty' in which he extolled the virtues of the serpentine line, as being more pleasing to the eye than the 'unnatural' straight line. A Rococo park seat in Thomas Gainsborough's portrait [illegible] actually existed, would have to have been made of iron rather than wood. It is not known when the first iron garden furniture made its appearance. There is a late eighteenth-century gothic garden seat of [illegible] No. [illegible] at the Victoria and Albert Museum, but a more sturdy version at the Sir John Soane Museum is of cast iron. The introduction of cast iron in the early nineteenth century, not only made it possible [illegible] to withstand the elements, but also produced elaborate ornament cheaply. Many of the eighteenth-century pattern books were republished or old designs reappeared in new forms. The leaf-back chair surfaced again in John Claudius Loudon's 'Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture', 1833, but was transformed into an 'Etruscan' cast iron seat with a palmette back.

[illegible] constructed from entwined, knotted or [illegible] form in I. and J. Taylor's 'Ideas for Rustic [illegible] first published in the 1790's but was reissued [illegible] up by cast iron manufacturers such as the Coalbrookdale Company, which produced [illegible] furniture similar to the seat in Kensington [illegible].

A natural progression from the 'rustic' seat was the floral vine seat, such as A. J. Downing illustrated in his 'Cottage Residences' [illegible] ment in his 'Essays on the Picturesque' that white seats created spots; when placed amid [illegible] Downing recommended that garden benches should be painted black or a dark colour, and a vine seat fitted round a tree at Waddesdon is indeed painted black.

The cast iron benches in the London Parks reveal the wide variety of designs produced during the nineteenth century, but perhaps the most spectacular are those on the Thames Embankment which have [illegible] sphynx supports.

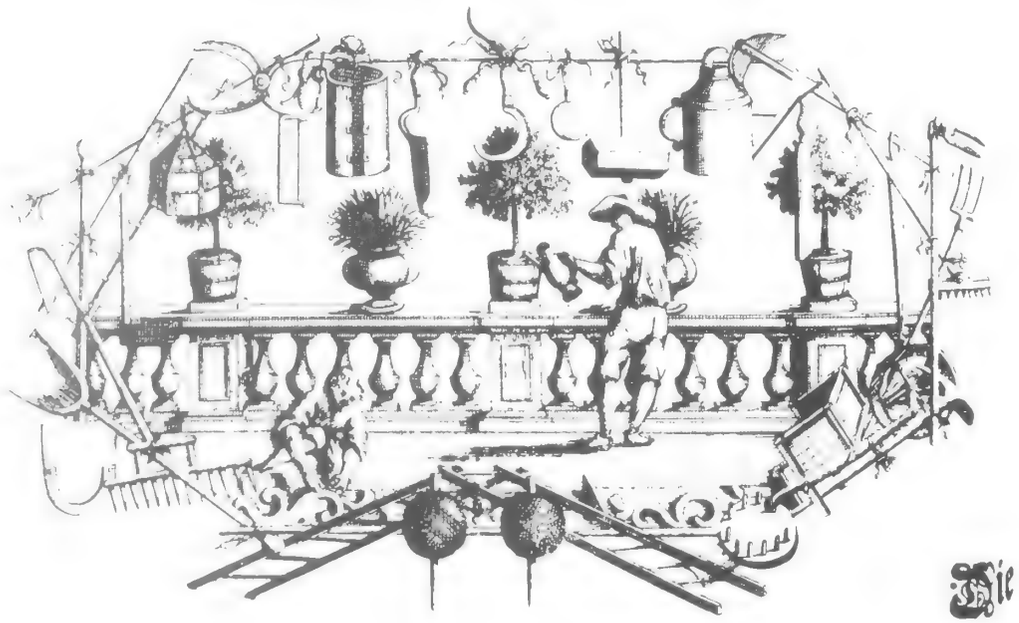
But even these pale in comparison with the great rustic armchair exhibited by Mr. [illegible] of Dorchester at the [illegible] Exhibition (No. 7). It was made from the branches of an ancient oak that had been found in the bed of the river Dun and its [illegible] wrapped round with oak tendrils [illegible] while the central seat, of [illegible] deprived the [illegible] and that this strange construction was designed entirely by Mr. Collinson himself.

[illegible]

exhibition currently at the Victoria and Albert Museum, field of collecting is about to be revealed. There is a very object for use indoors – copper cooking vessels, fire irons, flat dug Unit to look outdoors. The success of the National Trust's policy of showing Erddig in North Wales in, as it were, its working clothes, and the remarkable sales of Mark 'English Country House', show how interested people are in everything collected.

Garden Tools

KAY SANECKI



The design of garden tools has changed very little since Roman times. A certain refinement of detail, a widening of materials, but intrinsically the spade, shovel, implement remain unaltered and the theory of mechanization the same. Labour-saving methods prevailed and the same tools were used to supply the growing plant with Even in the 17th century, to provide a progression of water for seedlings could be provided by watering with the hollow of one's hand described in 1699, although the was fitted to the water pot already in use.

pot and rose was used indoors in Tudor dusting down the floor rushes or to lay dust garden implement it appears eighteenth century. By the nineteenth horticultural practice about in the seventeenth Museum suggests that the sprinkling water pots were required 'one with a only with a pipe to the colefull to hole. The Second to water pots with rank water wherein the Dung of Sheep or Poultrey etc hath been steeped, that it may be put to the roots without staining the leaves. The third being put into water, will fill from the bottom, which will stay in so long as you stop out the air with your Thumb at the top; this serves to water young and tender seedlings . . . for by the motion of your thumb, you may cause the water to fall gently upon them more or less as you shall desire'.

Buckets, pots, and barrels were not always adequate for the syphoning or transport of water, so lengths of leather hose, studded along the length, were used, and late 18th the florists' or cottage flower fanciers made 'conducting tubes to carry water to the other end of my garden' by soaking calico in a mixture of linseed oil and soap then drying it to render it waterproof. The same mixture was used by sailors to waterproof clothing. The 'hose', a word used first in 1495, became a common piece of garden equipment after c. 1845 when it was introduced by the Gutta Percha Company. Red rubber or antimonal garden and yard hose was considered superior 'carefully prepared with antimony to preserve its fibrous elasticity and ensure durability'. Very soon a considerable area could be irrigated by harnessing water pressure to provide spouts of water,

A detail of a painted panel of the overdoor pictures at Hartwell House, Buckinghamshire, c. 1729 in which gardeners are at work. The *patte d'oie*, or radiating avenues, were a feature of restoration style gardens, and here the high hedges are being trimmed.

seventeenth century

by hand. The number that could be formed from a certain amount of clay or cast, varied with the size of the pot, and led to the name tags – 'sixes' where six pots of nine-inch diameter at the rim, were obtained from a cast; or 'sixties' for three-and-a-half-inch pots, 'sixteens' for six-inch pots. A cast would cost the same price, so six nine-inch pots or sixty three-and-a-half-inch pots would sell for the same amount.

Only in the present century were clay pots manufactured in a mould, and therefore had a rim around the top. They could then be more easily stacked, but 'clays' unlike the present plastic pots, needed to be stored on their sides. They also had to be soaked thoroughly before use, and the broken pieces provided the 'crocks' or drainage beneath the compost for growing plants. Their porous nature allowed for quick drying out of the compost, and by tapping the side of a pot it was a simple matter to assess the dampness of the compost – a ring meant that the plant was calling for water, a thud, that it had enough.

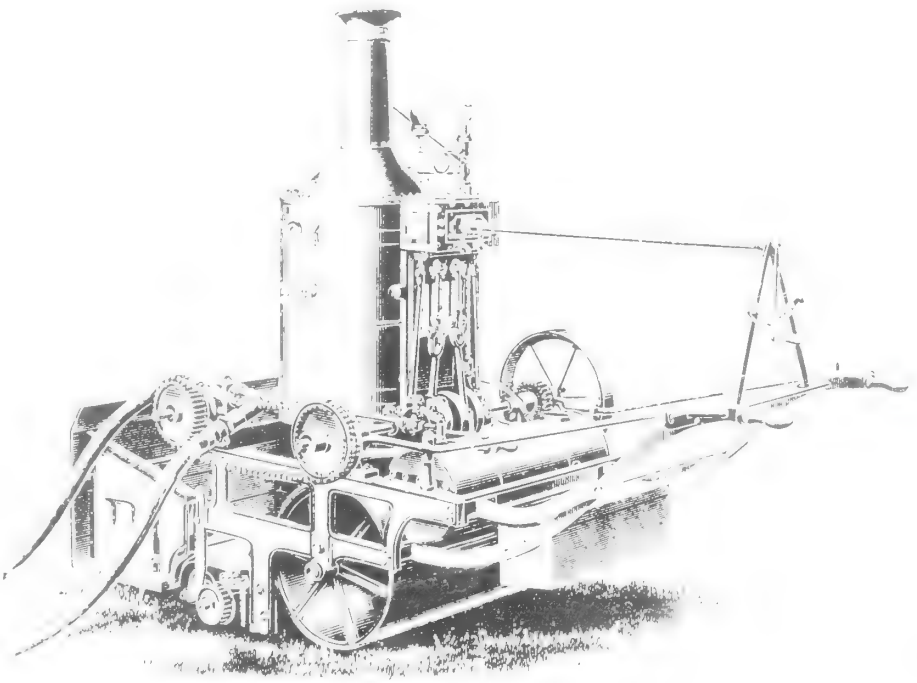
The Victorians introduced tools for ladies and children, though 'lad's' forks and spades had been made in the past for garden boys. The manufacture of garden tools began in earnest during the Industrial Revolution

of the nineteenth century, although some manufacturers can claim to have been making tools for over a hundred years. Previously most tools were made by blacksmiths, or in local forges, often to local preference or individual requirement. The merchants were the seedsmen and nurserymen, their seed catalogues sometimes adding 'where you may be supplied with spades, Rakes, Houghs, Watering Pots, Wire Sieves, Reel Lines, Pruning and Budding Knives . . . etc.'. The ironmongers appear to have had the monopoly, certainly in the towns, and were able to offer a wide range. A catalogue of the 1850s reads 'Daisy Forks, Dock Forks, Transplanting Forks, Daisy Rakes, Garden Rakes, Gravel Rakes, Garden Shears, Garden Shears with Pruning Notch, Grass Edging Shears, Topping Shears, Sliding Pruning Shears, Pruning Scissors with Bows and Slides, Grape Gatherers, Fruit Gatherers, Dutch Hoes, Prussian Hoes, Cast Steel Hoes, Verron Hoes, Garden Trowels, Edging Irons, Pruning Saw, Reel and Line, Cast Steel Digging Fork, Cast Steel Digging Spades, Sets of Garden Tools for Ladies (from 2/6 to £1 6s per set), Bill Hooks, American Wedge Axes, Scythes, Rollers, Water-Barrows, Garden Engines mounted complete, Self acting Fumigators, Water Pots, Galvanised Wire Pea and seed Protector, Asparagus Knives . . .' Archways, trellage, wooden wheel barrows, mowers, plant display frames, hose reels and a variety of hand lights and bell glasses were bought elsewhere.

The third period of extension to the range of garden equipment came between the wars in the present century, it was most marked between 1922 and 1932. Diversity of design and name for market appeal was extensive. Pruners were offered as standard, gooseberry, rose, fruit, extension, long-handled, parrot bill, and pruning knife handles were as varied in pattern as those of domestic cutlery — ivory, tortoiseshell, silver (hall-marked) stag horn, bone or wood. In addition everything was offered in three sizes, small, medium and large, some as superior, gentleman's, lightweight, or first quality. Standardisation has been accepted almost as part of the post war world, for ease of manufacture, but the collector of garden equipment need not look very far back for a vast range of impedimenta.

Variety of design is perhaps at its most intense among slashers, billhooks and spades. There has always been a need to clear land. Simple paring tools for cutting away surface weeds, and curved blades for slashing back brushwood and scrub were described in the nineteenth century.

The spade, as man's oldest cultivating implement, is worthy of much closer investigation. The spade was relatively common in Roman Britain; the iron cladding or sheaths of wooden implements have survived. Although it long remained a cumbersome tool, its basic design has remained instantly recognisable. Local partiality for special design survived until two or three decades ago when generalisation resulted from the use of new materials such as plastic and aluminium, both of which are die cast rather than forged. The open 'D'-handle is now generally accepted, more suited to the small hand, rather than the 'T'-handle. Shafts were made of imported hickory or ash; only the local blacksmith-



Derby Day 200

RONALD PARKINSON

All over the world 'derby' races are held – in Spain, India, Australasia and Kentucky – but there is only one Derby. It is run annually at Epsom – organised and administered by a part at which the nobility were conveniently available to London society at the traditional beginning of the English summer, or rather the Summer Season. Like the fact that the Derby and the opening of the Royal Academy annual summer show precede immediately both of these great English events, these favourites, winners, disappointments, thoroughbreds, upstarts, non starters, good finishers, fashions, and too many losers. The Derby is attended by perhaps as many as half a million people each year, millions more experience the race through wireless or television, and yet millions more pounds are wagered on this remarkable race on many respects, run on a remarkable course, with a remarkable history. Happy to say, this is a remarkable exhibition to celebrate the two hundredth running of the most famous race of the world.

Remarkable first because there cannot have been many exhibitions, even at the Royal Academy, which have included a bell, Queen Victoria's racecard, a jockey's boot (albeit a replica), and breeches, stoneware frogs, a horse's tail, cigarette cards, a Savoy Hotel menu, lent by the Bodleian Library, Oxford) and a telescope. There is a Christmas card sent by Edward VII to his marvellous horse Persimmon.

Ham
F W P Erith
Derby Day, 41 × 88 inches
Manchester City Art Gallery

Erith's picture is the best known image of the Derby Day. Erith appears to be concerned with every button and every ribbon in a way that perhaps indicates a debt to the Pre-Raphaelites. Like the exhibition itself, the painting is, in Erith's words, a 'kaleidoscope – a poet of the crowd'. The central character is a child acrobat, his attention diverted by the unpacking of a picnic hamper. But around this touching and typically Victorian vignette, is the English community.

There is for the Derby, as for most English institutions, a wealth of anecdote, exaggeration and legend. At the very beginning, the story of the twelfth Earl of Derby and Sir Charles Bunbury tossing a coin to decide the name of the race is too good to be untrue. Imagine 'Bunbury Day'. But this is for the most part a serious exhibition, and the catalogue avoids plunging into the shallows of anecdotage.

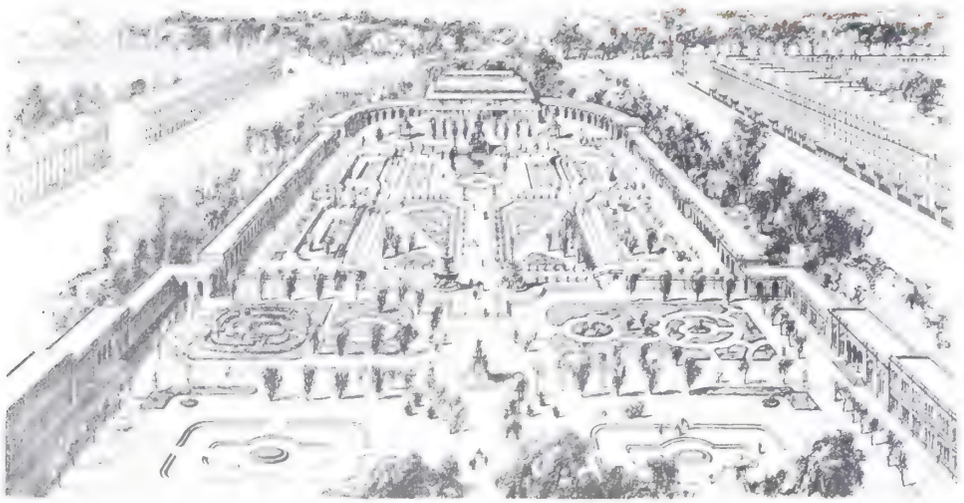
The concept of the exhibition and its catalogue is that of the Blue Ribbon of the Turf, as more than a race – as part of the social history of all classes of the last two hundred years. The exhibition itself may also be seen as part of the social history of the 1970s; it is a jointly sponsored venture by Coutts, the *Financial Times*, Moet et Chandon, and Sotheby's. A grand partnership, one might think, for a grand occasion. Perhaps too grand, for an exhibition which emphasises so much the breaking down of class barriers. One section of the show is titled 'All human life is there', a sort of heading that usually introduces a motley assortment of everyday items in a somewhat condescending manner. Not so in this exhibition. The organisers may give us a horse's tail and a Royal Christmas card with tongue and silver spoon in cheek, but they also give us the recorded images of the diverse people who then as now attend the Derby. At Derby Day, there are those who bank with Coutts, read the *Financial Times*, drink (not only in celebration) Moët et Chandon, and may have to sell things (certainly not in celebration) at Sotheby's. But they, like everyone else, are lost in the crowd, the excitement, the event, in a way they are not lost at other social occasions. Look at the frontispiece to the catalogue: I challenge *Jennifer's Diary* to provide a detailed caption.

The Derby has inspired very fine paintings, and this exhibition rightly includes several of them. It has been argued that

horse-painting (like topography and portraiture) has prevented the highest flights of imagination in the history of British art. But George Stubbs is now recognised as the great painter he is; he needs no critical acclaim here to elevate him to the highest artistic company. Ben Marshall – still a generally underrated artist – is more than the Master of the Muddy Foreground. Foreign visitors such as Gericault, whose life was given up to riding (in both senses) and who attended the Derby, are represented, although it is a pity the great Epsom picture from the Louvre could not be borrowed. Degas, of course, is here, showing his fascination with the disposition of jockeys and racehorses on the field to be as great as his interest in the depiction of ballet dancers in the rehearsal room. The exhibition reminds us of the wide range of inspiration created by the Derby. Even John Ruskin, whom one can hardly imagine attending a racetrack, commented on Frith's painting that 'It is quite proper and desirable that this English carnival should be painted'.

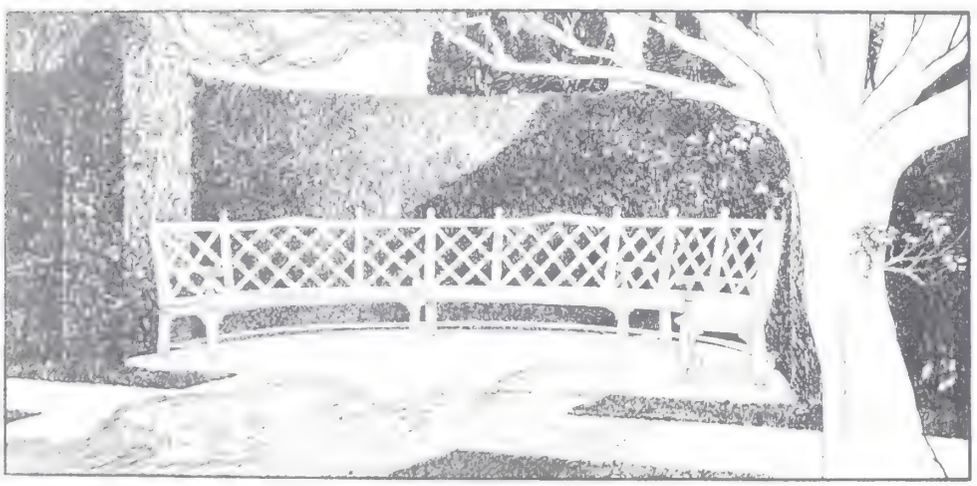
The photographs almost steal the whole show – all human life is certainly there. The relationship between Frith's famous painting and the photographs is interesting. Frith decided to keep the horses in the background, not, as he said, 'from my not being able to paint them properly, so much as from my desire that the human being should be paramount'. One of the many delights of this exhibition is that – despite records of such magnificent creatures as Diomed, Mameluke, Plenipotentiary, Eclipse, Ormonde, Persimmon, Hyperion and Mill Reef – the human being *is* paramount.

ooks



The Royal Horticultural Society's Gardens, Kensington, 1861, showing the Victorian revival of architectural and geometric design.

Illustrated in "**A History of British Gardening**" by Miles Hadfield. This second, revised edition (originally published in 1960 as 'Gardening in Britain') has a new appendix by Geoffrey and Susan Jellicoe covering the last forty years. The more recent aspects of gardening covered include the small town garden, the labour-saving country garden and the collective landscape of new town and motorway today. (500 pages, 32 plates of illustrations, line drawings. London: John Murray. £10.00.)



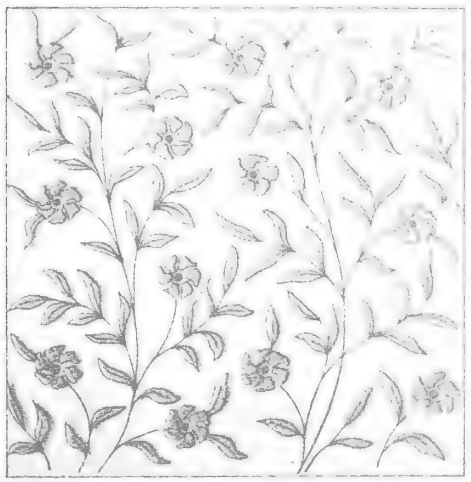
ELEANTHOLARIAN BOOK FAIR
12–14 June 1979
Europa Hotel, Grosvenor Square, London W1

Over one hundred leading antiquarian book dealers from eight countries will be exhibiting a selection of some 25,000 items at this year's Fair, which includes a loan exhibition entitled 'Christopher Saxton and his Atlas 1579–1979'. Illustrated is one of 40 hand-coloured lithographic plates from James Bateman's 'The Orchidaceae of Mexico and Quatamala', published in London by Ridgway and Sons for the author, 1843, elephant folio, lithographic title, one of an edition of 125 copies.

Guide to the Gardens of Britain and Europe

By Elizabeth Drury and Harriet Bridgeman
384 pages, numerous maps
LONDON: COLLINS & BROWN PUBLISHING
£15.99

The first guide to the gardens of Western Europe covering over one thousand gardens from twenty countries. A brief history and special features of each, botanical via landscape, cottage gardens town parks to patios and arboreta, are given together with details of opening arrangements.



Embroidery design of periwinkle by Gertrude Jekyll illustrated in E. Huggins's Handbook of Embroidery

From Thomasina Beck's **'Embroidered Gardens'** (144 pages, numerous illustrations with colour. London: Angus and Robertson £7.50) Thomasina Beck has produced a delightful, practical book with the final chapter 'Ideas for Embroidering Gardens' illustrating how to work some of the embroidery techniques that were in use from the sixteenth century to the present with details on materials and techniques and how to enlarge and reduce designs. Throughout the book, motifs taken from contemporary embroidery and garden books provide a source of patterns.

Sheringham Hall
The Red Books of Humphry Repton

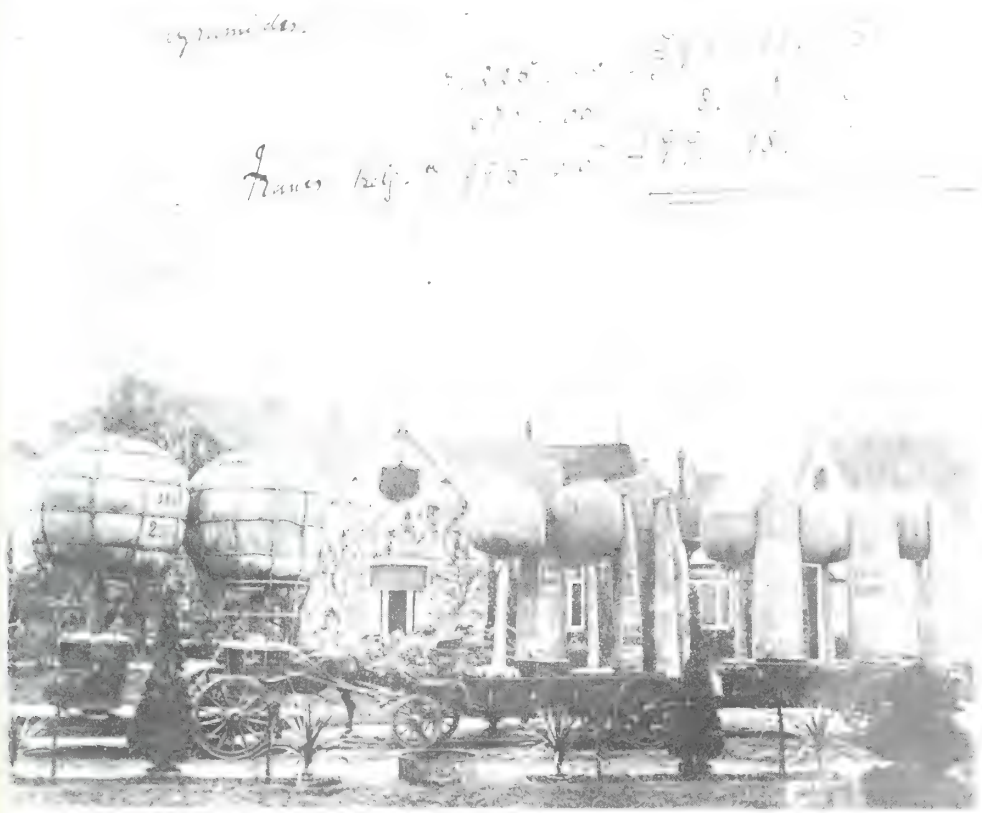
Gardens of Delight

The Recovered Eighteenth-Century Landscapes of Thomas Robins the Elder
By John Harris
2 volumes
135 illustrations
London: BASILISK PRESS
£45.00

The Red Books of Humphry Repton

Explanatory Text Edited by Edward Malins
Boxed volume
London: BASILISK PRESS
£95.00

'The Basilisk Press', reads the introduction to their list, 'was born in order to produce exceptionally fine, limited editions of important books'. A proud declaration, which the two publications mentioned here amply support. John Harris' **'Gardens of Delight'** is particularly welcome, in that there has been so little published evidence about how great English gardens looked in the mid-eighteenth century. Robins was not a very gifted painter, but he was an accurate recorder, and clearly had a remarkable gift for enthusing his work with charm and Rococo fancifulness. The combination of Harris' clear and informative text and Basilisk's lavish production is hard to beat. Repton's **'Red Books'** are well known and much studied; it is rather an indulgence to publish three of them – Antony House, Attingham Park and Sheringham Hall – in this sumptuous fashion, but readily pardoned by anyone interested in landscape gardening, social history or just beautiful books.



The topiary specimens of Sweet Bay which surround the house at Mount Stewart were imported from Belgium. Here they are packed on horse-drawn boats at the nursery of J. P. Hartmann ready for conveyance to the railway station, Ghent, 1923. The large specimens were then [illegible] years old; the cost was almost £100.

Illustrated in **'Gardens of the National Trust'** by Graham Stuart Thomas, former Gardens Adviser and now Gardens Consultant to the National Trust. Mr. Thomas traces the history of gardening up to the present day, drawing examples from the gardens of the National Trust and then devotes the main part of the book to the gardens, including a table giving the specialties of each garden and a list of plants raised at, first grown in, or distributed from National Trust gardens. Included are watercolours and drawings by the author. (292 pages, 216 illustrations and 32 colour. London: The National Trust/Weidenfeld and Nicolson. £9.95.)

[illegible]rome the Elder

[illegible]

[illegible] Unfortunately with the best of all will his response has to fall far short of enthusiasm.

The first disappointment is that the two volumes – a thick tome for the text and a more slender one for the plates, priced five pence short of £40 – do not constitute a monograph of the 'Life and Art' kind. They are a jumbo-sized stylistic study interspersed with some biographical details and followed by an *oeuvre* catalogue. As a result of this imbalance they do not challenge or replace, let alone improve upon the earlier monographs of Collins Baker (1920) and D. and T. Clifford (1968). The second disappointment is the language in which this stylistic study is couched. 'Baffling' is a mild word to describe it, incomprehensible – at least to the present reviewer – comes nearer the truth. The third disappointment is the *oeuvre* catalogue, which with frightening self-confidence ascribes works to Crome when the complete lack of corroborating evidence should have advised caution. The poor quality of the black and white plates and the atrociously wrong colour plates – neither of course the author's fault – only aggravate the situation.

Contemporary information on Crome is so frustratingly scarce that every snippet culled from his friends' and acquaintances' writings and from newspaper reports is like a nugget of gold. However, Dr. Goldberg does not aspire to be a prospector and consequently no surprises await the reader as far as newly discovered facts are concerned. Neither archive material nor references in the daily press of the period seem to engage the author's attention, so his stylistic study appears to be suspended in thin air, supported by, and enmeshed in, a maze of assumptions and repetitions of unchecked earlier statements. To mention only two examples of this neglect of primary sources: by paying attention to archive material he might have thought it worthwhile to make use of Bernard Barton's references to the *Glade Cottage* in the poet's papers in the British Museum and the contemporary press would have revealed to him that *there was* a sale held of Crome's pictures – as opposed to his collection – in 1823, although, alas, no catalogue seems to have survived.

But instead of grumbling about things missing from this monograph, let us see what is offered by it. The difficulty is that if this study has anything to teach us, it is wrapped up in a language which is hard to penetrate. Right at the beginning we are told that: 'Through his personal style and euphoric commitment to experience, Crome dramatised the rhythms of natural form, adhered to perceptual rather than conceptual treatment of detail, handled light and shadow as a naturalistic means of expressing contrast, concentrated on refining perception of form, emphasised local and reflected luminosity to enhance contrast and pictorial expression, and infused space with light and air. These traits characterise the basic aims in Crome's pictorial efforts'. One wonders how enlightening this will appear to those who seek acquaintance with the artist. Or will they find it more instructive to learn that the impact of certain factors on Crome was such 'that it led him into avenues of digression in which realistic naturalism assumed symbolic overtones'. Nor does the continuation of this train of thought allow for easier mental digestion: 'The observed fact equated with naturalism, translated by him, was the grandeur, the nobility, the dignity of truth. His expression invariably retains elements of the picturesque that delight the eye. Such examples, with or without what is perceived in an unreal or real way, show a varying but common quality. First, they aim at the revelation, through an emotional response, of local beauty, seeking to attain this end by illusion or realism or both'.

Choosing further examples at random: what is 'the rococo-like purity of Gainsborough's rhythmic freedom'; how does one perceive 'the meandering atmosphere' of a picture; what does the author have in mind when he says that 'an out-of-door alliance of artistic power with a true impression of nature . . . saturates the deep, diverging vista' of *Mousehold Heath*; does he really mean that the opaque objects in *Gibraltar Watering* 'reflect heavy shadows in *all* [my italics] directions'; how do the 'Diagonal arrangements with vigorous structural accents' clear 'the way for emphasis on more compact forms' in Crome's art and how does a 'grand, formal drama of . . . motifs dilate on the canvas with aesthetic force' in the *Norwich River: Afternoon*? There are many pitfalls of jargon awaiting those who decide to engage in art criticism; Dr. Goldberg managed to fall into most.

As far as the *oeuvre* catalogue is concerned, there are so many instances when the author and the reviewer have diverging views that there is less than usual common ground for discussion. Let it be recorded that of the one hundred and ninety-two works listed, about one-third are accepted by the present writer as authentic beyond any reasonable doubt, one-third are regarded as having varying degrees of claim to be 'attributed' to Crome and one-third as having nothing whatsoever to do with the artist. While in many cases the opposing views will have to remain – on the final count – a question of opinion, others can be judged with more certainty. For instance there cannot be the slightest doubt that the pencil drawing No. 148, given a full page illustration and described as 'splendid', is a typical work by George Frost – as Clifford listed it – and that it has no place in Crome's *oeuvre*. But sometimes things look even 'curiouser'; if the author included the drawings Nos. 135–141 in the catalogue, it makes no sense to leave out those – nearly two dozen – obviously by the same hand(s) in the Norwich Castle Museum collection. Or, to put it another way, if he, quite rightly, rejected the Norwich drawings, why did he not do the same concerning Nos. 135–141. It is disappointing that the author does not voice his views on Dr. Hayes' comments ('The drawings of Thomas Gainsborough', p. 72) on this type of drawing or – to focus on another instance – that there is no mention of, let alone an attempt of explanation for, such an intriguing problem as the obvious connection between No. 161 and Girtin's drawing of the very same scene in the British Museum (illustrated). The most weird entry is that of No. 146, *Scene in North Wales* where the author suggests a comparison with a Cotman drawing in the Norwich Castle Museum collection, apparently not realising that the 'two' drawings are one and the same.

[illegible]

One could bicker about numerous minor inaccuracies like the statement that the Norwich Society exhibitions continued with interruptions until 1839 (they ceased in 1833); that in 1828 Cotman complained bitterly about lack of success in Norwich but ready sales in other provincial centres (it was Hodgson who did the complaining in a circular soliciting funds for the Society); that the Yare meanders through Hellesdon (it is the River Wensum which does so). Charles Hodgson's dates are well known and published. Thomas Holloway was never a predecessor of the Norwich Society of Artists (he first settled in Norfolk after the Society had been already in existence for more than a decade). Jacob van Ruisdael, Hobbema, Ostade, van Goyen and some others mentioned can hardly be called 'Painters in the Roman tradition', and so on.

Many of these, like the last mis-statement, could have been weeded out in the manuscript stage by a careful reader, but Dr Goldberg was unlucky with his publishers, not only with regard to the reproductions but in this aspect too. In fact much of the blame for the shortcomings of this monograph has to be laid at the door of the publishers, who do not seem to have exercised rigorously enough the editorial side of their duties and consequently did disservice not only to themselves but to the author as well.

MIKLOS RAJNAI

Studies in late Mediaeval and Renaissance Painting in honor of Millard Meiss

Edited by Irving Lavin and John Plummer
Two volumes
Volume I: Text, 463 pages
Volume II: Plates, 161 pages
New York: NEW YORK UNIVERSITY PRESS
$75.00

These essays were originally intended to honour Millard Meiss's seventieth birthday in 1974, but Meiss had been able to read the essays only in proof form before his death in June of the following year. The published volumes now have to act as a memorial, not a birthday tribute, to Millard Meiss and his work. That work covered an unusually wide range of subjects, as the useful bibliography of his writings given here reveals. Thus, although the editors have limited their selection to topics related to Meiss's own research, the contributions cover artists from Duccio to Titian, techniques from enamelling to fresco, and subjects from pigment analysis to the theology of Saint Antonine.

It would be impossible to comment on all forty-five articles and only a reviewer with Meiss's breadth of knowledge could do justice to them. Nevertheless, some indication of their scope and quality should be given. All are amply illustrated and the separate volume of plates makes it fairly easy to consult text and illustrations together.

The essay is a convenient vehicle for presenting previously unknown or unrecognised works of art and several contributors have used this opportunity to share what were then recent discoveries. In the case of minor artists this can lead to a complete reassessment of the artist's career: John Shearman discusses Bacchiacca in this way and Luisa Vertova, Niccolò da Foligno. Major artists cannot usefully be encompassed in the space of an essay, so that some particular aspect of their work has to be focused on. [illegible]

For other works [illegible] private collection in the United States, though his distinction between the school of [illegible] and his new theory [illegible] for Philippe le Hardi will give rise to further debate.

Purely archival research [illegible] collection, although Creighton Gilbert discusses the implications of his discovery of the patron of Starnina's frescoes in the Carmine and David Coffin turns to written sources for information on the original plan and decoration of Innocent VIII's Villa Belvedere. Meiss's interest in iconography, on the other hand, is evidenced by several studies of particular pictures or themes, ranging from the over complex analysis of one work (Mantegna's Vienna *Saint Sebastian*) to detailed analysis of how a new subject (Ariosto's *Roger and Angelica*) can be adapted into an existing repertoire of visual images.

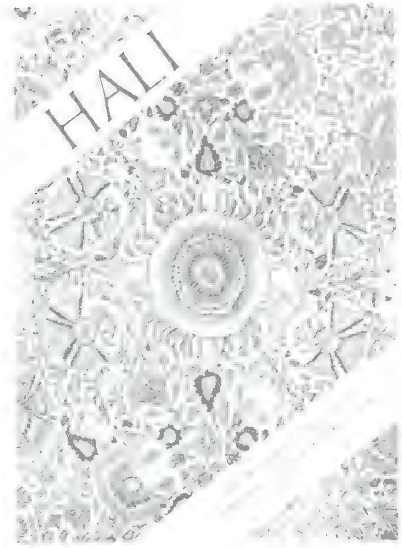
There is an interesting group of essays on fresco technique, which, although conceived independently, complement each other in discussing the use of full size cartoons before the later fifteenth century. Ugo Procacci's examination of Cennino's comments on drawing is paralleled by Umberto Baldini's and Giovanni Paccagnini's examinations of frescoes.

Meiss's last major publications, on French painting in the late fourteenth and early fifteenth centuries, involved him in the study of manuscript illumination and so contributions have come from scholars working in that field. François Avril provides an excellent example of how much can reasonably be deduced from manuscripts and their decoration in his recreation of a fourteenth-century French illuminator, distinguished by his awareness of Italian painting. Reiner Haussherr and Herbert L. Kessler both consider manuscripts which shed light on the use of patterns and on the repetitive nature of much of the illumination of standard texts.

In trying to pick out a few essays to represent the new material published in these volumes, it would be wrong to pass over those which re-examine works or theories already well known. Such re-examinations are essential if what are only hypotheses are not to become embedded in the literature of art as facts. Giles Robertson, for instance, evaluates Wilde's widely accepted reconstruction of Antonello's San Cassiano altarpiece and puts forward an alternative idea for the architectural setting.

Inevitably the long interval between composition and publication has weakened the impact, though not the value, of some of these essays. They were, however, worth waiting for, since, although not all of the same high standard, they contain a wealth of new information and interpretation of great interest to those familiar with the period. With essays in French, German, and Italian as well as English, it can hardly be called a book for the general reader but anyone with some knowledge of late Mediaeval and Renaissance art will find much to consider and enjoy. It is a fitting tribute to Millard Meiss and the breadth of his scholarship.

CATHERINE REYNOLDS



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HALI
The International Journal of Oriental Carpets and Textiles

The Arts Reviewed

Briony Llewellyn

GREAT BRITAIN

[illegible]

[illegible] The Museum, The Dealer and You [illegible] organised by the British Antique Dealers [illegible] with the City of Bristol Museum and [illegible] aimed to promote relations between the [illegible] and academic art world. Several fine [illegible] pictures were gathered together from [illegible] interest and attractively displayed in the Bristol Art Gallery, all were for sale, with ten per cent of the proceeds for the Art Gallery purchase fund. Particularly interesting was a Regency breakfast table in polyanthus wood with the [illegible] *Bristol Mead*

Pots of Inspiration

An exhibition celebrating the late Bernard Leach's recent donation to the Crafts Study Centre of source material pots from his personal collection. It includes pots from Japan, Korea and China, some of the latter dating back to the twelfth century; together with examples of English slipware. Pots and drawings by Bernard Leach are also exhibited. The exhibition is at the Crafts Study Centre, Holburne of Menstrie Museum, Great Pulteney Street, Bath, until 30 July 1979.

BARLEY ROSCOE

Stoneware pillow, Tzu-Chou ware,
brush decoration in iron,
Chinese, Sung Dynasty
(eleventh-thirteenth century)
Width 14 cm
Crafts Study Centre, Bath

PIERRE JOSEPH REDOUTÉ
Iris Germanica, stipple engraving, 1812

One of several fine Redoute prints in an exhibition 'Great Flower Prints of the eighteenth and nineteenth centuries' recently at The Pigeonhole, 13 Langton Street, SW10.

The English Garden

To coincide with the Chelsea Flower Show and the [illegible] Albert Museum's [illegible] exhibition on the history of the garden, three art dealers have joined forces to present their own bouquet of paintings, drawings and watercolours of English gardens and flowers c. 1750–1930. They are Christopher Wood, Julian Hartnoll and Christopher Powney, all specialists in Victorian pictures, and the exhibition will be at 14 Mason's Yard, off Duke Street, St. James's, SW1, until 8 June 1979.

There are grand gardens with canals, fountains and peacocks, cottage gardens blooming with a blaze of lupins, foxgloves, roses and marguerites, and single flower illustrations from eighteenth-century botanical books. Victorian artists who specialised in *genre* and landscape subjects are prominent: Helen Allingham, E. A. Rowe, George Elgood, John Fulleylove, Beatrice and Alfred Parsons, W. S. Coleman, Noel Rooke and the Stannard family. BI

[illegible]

EDWARD ARTHUR ROWE
The Great Hedge at Campsea Ashe, Suffolk
signed, watercolour, 9½ × 14 inches.

Photographs: Christopher Wood

French Gardens: Early photographs of Eugene Atget

6 June – 4 August 1979
RIBA Heinz Gallery
21 Portman Square, W1

Amongst Eugene Atget's immense and fascinating *oeuvre* of photographs, that selection which shows the parks and gardens of Paris is little known and particularly evocative. A genius behind the camera, eschewing technical aids and advances, and only taking to photography at forty, Atget approached his subject with a clearly defined intent. He shows the romantic semi-desolation of the formal garden in winter, lying midway between unkempt wilderness and the underlying, ever-present formality of their plans.

The exhibition, which includes a number of newly discovered photographs, has been organized by Jacqueline Onassis and William Howard Adams and after its showing in this country – which has been timed to complement the Victoria and Albert Museum's exhibition 'The Garden' – will tour in the United States.

Avenue, Sceaux, photograph by Eugene Atget

Atget's approach to photography, and for that matter to [illegible] was worlds apart from that of his contemporaries. Between [illegible] the time period of these images, the directness of his approach and the sensitivity to [illegible] were not prized qualities. His photographs have more in common with the paintings of the seventeenth century than with those of the nineteenth century. In the eighteenth century, the *fetes galantes* set in parkland were often imbued with that same hidden [illegible] which Atget so captured [illegible] and when the vistas and [illegible] who had made these magnificent surroundings could be viewed from an objective [illegible]

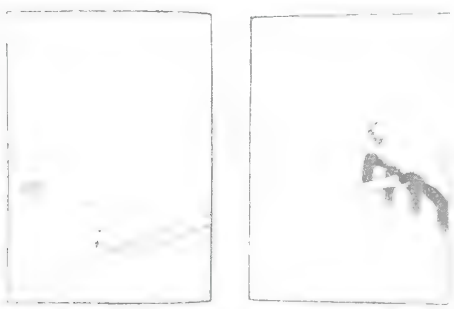
Yet as Adams writes, Atget was not objective; he showed 'an illusive reality . . . that threatens to dissolve at any moment'. He continues 'The photographs of his gardens convey to us all that has gone on in them before he set up his camera, making those events infinite as a part of our memory'. That, quite simply, is the art of photography – the art of which Atget was supreme master. [illegible]

Oriental exhibitions at the British Library

Great Russell Street, WC1

[illegible] portrayal of the artist's fellow human beings, others [illegible]

[illegible]



'Peace and Gardens' in Persian Manuscript and Later Miniatures' in the King's Library exhibits [illegible] September 1979. The exhibition illustrates the constantly recurring theme of flowers and gardens in Islamic painting and literature. Persian and Mughal artists painted miniatures full of flowers, plants and trees to illustrate their romantic legends; later, more realistic styles were developed [illegible] in Turkey and Iran were [illegible] other examples.

'A Musician in a Garden', illustrating Sa'di's Gulistan, 'Rose Garden', dated 1397, Persian (Shiraz)

he first edition of John Smeaton's 'A Narrative of
Building and a Description of the Construction
Eddystone Lighthouse with Stone', one of many
the rare and fine books on display at Stanley
Gibbons Antiquarian Bookshop, whose first catalogue
devoted to Printed Maps and Atlases was published recently.

pâte-sur-pâte vase made by Minton's of Stoke for the Paris
Exhibition of 1878, which proved a great success and
a major attraction at Minton's exhibit. Rich Victorian
examples can be seen at the Victoria and Albert Museum,
Manchester Museum has connections with Minton's and staffed
the Ceramics Museum Studies Course
Department of Manchester

PETER BLAKE
Oberon, watercolour, gouache and red ink
x cm
Whitworth Art Gallery, Manchester

British Drawings since 1945 at the Whitworth Art Gallery in Manchester provides a cross-section of art in Britain in the post-war period. Hung in groups so as to demonstrate the main currents running through art at this time, the works show a wide variety of influence and styles. Some like those by Graham Sutherland and John Minton show the power of the native romantic tradition associated with Samuel Palmer; others by Charles Murray, Ceri Richards and Edward Burra, reveal the continuing influence of Surrealism. Yet others take their inspiration from America, their artists such as William Gear, Terry Frost and Patrick Heron, developing their own form of abstract art, or, in later years, those such as David Hockney, Richard Hamilton, Allen Jones, Bridget Riley and Jeremy Moon drawing on American culture to create new styles – the figurative 'Pop' art and the abstract 'Op' art. This is a fine opportunity to see the Whitworth's growing collection of twentieth-century art; it is accompanied by an illustrated catalogue by Robert Hopper. The exhibition continues until 4 August.

GRAY FORBES WOOD 1901–1930
x cm
Mercury Gallery, London

From an exhibition organised by the Arts Council of Great Britain, selected by William Mason, who has studied Wood's career in great depth. It shows the development of his work, concentrating on his most successful two final years 1928–1930. His strong sense of colour and composition and his simple approach has a very direct appeal. First shown at the Minories, Colchester, the exhibition will travel to Aberdeen, Eastbourne and Exeter.

This year Treasures of the Print Room at the Victoria and Albert Museum, South Kensington, consists of three very different exhibitions.

Forty-two British watercolours provide a survey of the landmarks in British watercolour painting, amongst which a few unfamiliar and sometimes startling works have been interpolated. Turner, Constable and Palmer are well represented and there are luminous John Robert Cozens, Richard Parkes Bonington, small warmly coloured Peter de Wint oil sketches, rustic early woodland scenes by Michael Angelo Rooker.

Italian Drawings 1400–1600 has been mounted to coincide with the publication of Volume 1 of Peter Ward Jackson's Catalogue of the Italian 16th Century Drawings in the Victoria and Albert Museum. Among the many historically and artistically interesting drawings a few can be singled out: Domenico Gozzoli's *Virgin and Child*, Jacopo Ligozzi's design for an elaborate chandelier, another drawing by Raffaello Da Colle for a Castel Durante majolica dish, Luca Cambiaso's *The Holy Family with Saint Joseph and Zacharias*, and Parmigianino's red chalk drawing of an apprentice grinding pigments.

More unusual than these is 'Wallpaper from English Houses', a delightful display of patterned papers for wall-decoration, mostly by amateur artists, some of which date back to the mid-18th century. Many show Chinese influence, and Dutch tiles were popular in the eighteenth century, while others show amusing rural scenes, and some the nineteenth-century Morris Arts and Crafts influence that set the fashion for wallpaper designers as well represented.

The painting below originally formed the central part of an altarpiece of the Virgin which was probably in the church of Santa Maria in Stelle in Verona. Recently cleaned and restored, the picture was formerly in two fragments which have now been joined together. Later additions have been removed

[illegible] Print Room [illegible] Gallery [illegible] the Nagel Collection [illegible] Nagel and Nottingham, is in Gloucester until 21 July, will go [illegible] Museum, Cambridge, [illegible] Antiquities Museum [illegible] collaboration with the Arts Council and the catalogue written by Allan Braham, Keeper of the [illegible] Gallery. Most of the [illegible] and wash heightened with white, [illegible] and touches of gouache. [illegible] Print Room [illegible] Italian Renaissance at the twentieth-century viewer, make an appealing and informative display

Ascribed to Niccolò Circignani, 'Pomarancio' (1517–1596), [illegible]

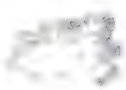
n Blue and White
Chain

Lowestoft *hors d'oeuvre* dish, the centre painted in Chinese style, mark: painter's numeral '3', 1760–1765. Diameter 7¼ inches.
Formerly in the Casley Collection.
Great Yarmouth Museum.

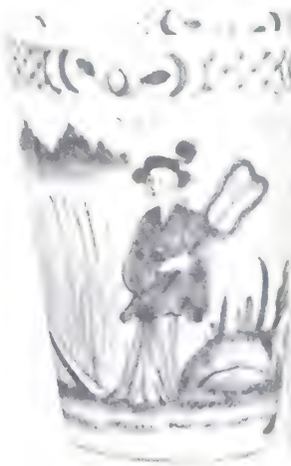
Lowestoft birth tablet of circular shape, inscribed and dated 'SAMUEL WRIGHT BORN JANUARY 20TH 1765', the reverse painted with a gallant and a lady, unmarked. Diameter 3" inches.

Lowestoft tankard painted with a cartouche depicting a herring-curing scene and on either side fishing boats, inscribed and dated *John Cooper 1768*, and under the handle the initials, no mark, painter's numeral '3'. The painting is attributed to Richard Phillips. Height 4¾ inches.
Previously in the Casley Collection.
Great Yarmouth Museum.

Lowestoft teapot, lozenge-shaped, with cover formed of two pieces, painted with flowers and foliage; mark: painter's numeral 3, and symbol 1768–1770. Height 4¼ inches.
Formerly in the Hunting and Viscount Chandos Collection.



Liverpool beaker painted in Chinese style with a 'Long Eliza', by William Reid; unmarked. 1755–1761. Height 4 inches.
Formerly in the Scarborough Collection.



Worcester bowl painted in European style with ships in a continuous harbour scene, trees and rains, unmarked. 1755–1758. Diameter 6 inches.
No other example would appear to be recorded; it was formerly in the Francis and Cecele Burrell Collection.

Worcester dessert dish, painted in Chinese style with 'The Eight Horses of Mu Wang', mark: [illegible] character. 1760–1765.
Width 10¼ inches.
Formerly in the Caldwell Collection; another example is in the Victoria and Albert Museum, London.

The Barclay-Armitage Collection Ashanti Gold-Weights

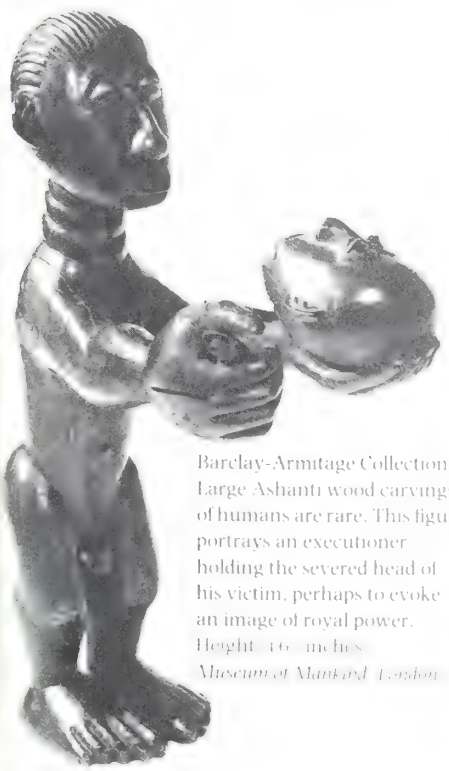
Museum of Mankind
Burlington Gardens, W1

While crowds seem to be pouring into the ground floor of the Museum of Mankind to see the Captain Cook in the South Seas exhibition, the Museum has quietly opened on the upper floor two remarkable small shows, mainly devoted to the art of Ghana, formerly called the Gold Coast of Africa.

The Barclay-Armitage Collection is a most important acquisition by the Department of Ethnology of the British Museum. This is probably the last collection of its kind that will be available in England for the nation to acquire. It is only through the desire of Mrs Gordon Barclay, the present owner, to see the group remain intact, that the Museum was able to arrange its purchase. There are over seven hundred items, most of which were purchased by Sir Cecil Armitage, while serving on the Gold Coast, between 1890 and 1927, first as an Army Officer, then as Commissioner to the Ashanti and Northern Territories, and finally as Governor of the Gambia. This gave Armitage a unique opportunity to collect items of national importance. After his death the collection was acquired by Mrs Barclay's father, Maurice Cocklin. He also had served in Africa before the First World War, in the Colonial Service, mainly in southern Nigeria. His purchases from that period have linked up with the Armitage ones to form the fine group now on display at the museum.

The Ashanti gold weight exhibition, drawn from the museum's own collection, is an excellent counterpoint to the other show. Ghana was rich in gold ore and from the end of the fifteenth century onwards there is evidence that they exchanged gold dust with Europeans along the coast for trade goods. The making of weights by the lost wax process of casting, for measuring the dust, became a high art form among the Ashanti and their neighbours. By the end of the last century hundreds of thousands of weights existed. They are of tremendous variety and charm. Nowhere else in Africa is there such a wide depiction of the everyday life as in these tiny objects.

JUDITH NASH



Barclay-Armitage Collection
Large Ashanti wood carvings of humans are rare. This figure portrays an executioner holding the severed head of his victim, perhaps to evoke an image of royal power. Height 16 inches.
Museum of Mankind, London

WEST GERMANY

John Flaxman
Mythology and Industry

[illegible]

[illegible] operation with the British Council, the Kunsthalle in Hamburg is staging [illegible] the sculptor John Flaxman [illegible] the British artist. John Flaxman [illegible] attempts not only to show his importance as a Neo-classical artist, but also his enormous influence on industry, as a modeller of Wedgwood pottery. But most of the German admirers who bought the finely decorated pieces, inspired by Greek mythology, did not know how [illegible] silver designer he was. This is illustrated by a marble monument for Thomas Stevens from St Matthew in Poplar and several interesting designs. The [illegible] technique for silver ware – to use ready cast parts which were often repeatedly applied on the same piece – served as an example for nineteenth-century mass production. The catalogue contains [illegible] reproductions and contains several essays by art historians and specialists on different aspects of Flaxman's art and his creative influence on Europe. The exhibition travels to Copenhagen on 27 June and to London on 26 Oct. to 30 Nov.

Staatsbibliothek Preussischer Kulturbesitz

Potsdamerstrasse 33, West Berlin

Valuable manuscripts and prints

Last year, on 15 December, one of the most spectacular and costly projects in modern German architecture was officially opened to the public: the new State Library in West Berlin. A leading Expressionist architect, Professor Hans Scharoun, who died six years ago, had been entrusted with planning the building, which took fifteen years to complete.

It has a long tradition, the first Prussian institution of this kind was the Library of the Great Elector Friedrich Wilhelm von Brandenburg, founded by him in 1661. Its holdings were small enough to be housed in a wing in the Berlin Castle. Much later, the Royal Library was enlarged considerably by Frederick the Great, although many of its most valuable [illegible] volumes and more than seventy thousand manu[illegible] Music in those days [illegible] counting, [illegible] Wars, [illegible] the French and Americans, until they were returned to Berlin in 1968. What had been left of the remaining ones is now in its old building in East Berlin, called the German State Library.

Necessitated by the division of Berlin, a new 'Cultural Forum' was planned, with the Matthai [illegible] or Circus Karajani as the Berliners like to call it, which forms a strange contrast to the simple cubic steel-and-glass construction of the New National Gallery, built by the former Bauhaus architect Mies van der Rohe, in the 1960s.

A baroque, highly imaginative library [illegible] board he [illegible] approval [illegible] among the three biggest institutions of this kind in Germany (with the Bavarian State Library in Munich and the German Library in Frankfurt). It can be used by six hundred readers and owns nearly three million books, with a possible storage place for up to eight million volumes. Especially noteworthy is the collection of musical prints and autographs, and last but not least its holdings of twenty-four thousand six hundred foreign magazines and newspapers.

To celebrate its recent opening, ninety examples of its possessions have been put on display, in order of their acquisition; among the first is one of the eleven known Bibles by Gutenberg, printed on vellum in Mainz in 1456. Furthermore, there are first editions of literature (Goethe's *Faust*), musical autographs from Mozart's opera *Così fan tutte* and fine examples of early maps and book illustration, not only from Europe, but also from the Eastern Hemisphere. The catalogue contains illustrations of every piece, and [illegible] DM20; the exhibition which is open until 9 June.

One ought perhaps to mention that through this new building an old bone of contention between East and West Germany has been revived. Since the division of the city the authorities of East Berlin have resented West Berlin having the evacuated art treasures of the Prussian Princes and the Prussian State, to which they consider themselves to be the rightful heirs. The recent announcement of an extensive Prussian exhibition, to be held in West Berlin in 1981, might be a hopeful sign for this political issue, because then the Prussian heritage will be discussed in full length and from a purely historical, and art-historical, viewpoint.

KRISTIAN BOOTZ-CHAVICH

The new State Library in West Berlin by Hans Scharoun

This is the first exhibition to be devoted to 'Small

exhibits are illustrated in Georg Himmelheber's

A Tribute to Jacques Gamelin

JACQUES GAMELIN
The Roman Aedile
Galerie Cailleux, Paris

To inaugurate the extension to his gallery (26 rue de Berri, Joseph Hahn has chosen to show, until 30 June, the work of Jacques Gamelin (Carcassonne 1738–1803), the catalogue by Gaston Sauzade in collaboration with Olivier Michel, the librarian of the Musée Lapidaire, a veritable hive of scholarly truths about this little-known artist, who was not the pupil of Antoine Rivalz but of his son, the Chevalier Pitzalz, before going to the studio of Jean-Baptiste Deshays in Paris. Although he failed to win the Prix de Rome in 1760, he nevertheless lived there for ten years (from 1764 to 1774) where he became a friend of Fragonard and particularly of Greuze, and his influence over the Spanish painter is undeniable. Death is constantly present in Gamelin's work, in total contrast to the charm and frivolities of the century. He much preferred the austere calm of his own part of Languedoc to the licentiousness of Parisian life. From 1780 to 1783 he was a teacher at the Académie de Peinture at Montpelier, then he lived at Carcassonne and finally settled at Narbonne. There he began, in [illegible] to organize the museum in the Palais des Archevêques, thereby saving many works of art from destruction during the Revolution. At one time he [illegible] to the army of Revolution as *peintre-reporter*. The eighteen paintings and twenty-five [illegible] in the Cailleux Hahn reveal a [illegible] artist of the 18th century, part [illegible] and part [illegible] contemplation, and devoid of all [illegible]. He died, half-crazy, in Narbonne in 1799 that he began to introduce realism into his [illegible] and [illegible] of wasting quality. The [illegible] published a book on [illegible] d'Osteologie et de Myologie' which swallowed up all his fortune and is now very rare. This collection will [illegible] at Narbonne.

In the Paris Galleries

The painter Isaac Pailes, born in Russia at Kiev in 1895, died last year in Paris. Three galleries are at the moment paying tribute to his work: in Paris the Galerie d'Art Moderne (75 faubourg Saint-Honoré [illegible] to 19.6.69) of the art critic Jean-Claude Bellier, the Galerie Madeleine Kaganovitch (66 boulevard Raspail) and in Brussels, also in June, the Hilton Gallery. Originally a sculptor, he settled in [illegible] and [illegible] to painting. He then produced a [illegible] compositions with [illegible] gouache with a full brush [illegible] a full palette to [illegible] narrative images [illegible] 1961–1965.

Nineteenth and twentieth-century French Masters are on view at the Galerie Schmidt (396 rue Saint-Honoré, 1er) until 10 July. First of all come the Impressionists: Boudin (represented by a beach scene and view of Venice), Degas by a *Landscape at Saint Valery* signed in 1894 and a pastel of 1886 *Conversation*, Claude Monet by a *Banks of the Seine* of 1874 (the Argenteuil period), Edouard Manet by a *Seascape* of 1873 and by a delicate *Vase of Lilacs* of 1883; Berthe Morisot by a *Girl on the cliff* of 1894, Camille Pissarro by a canvas from his English period (1871) *The church at Western Hill under snow*, Renoir by several portraits, Sisley by three landscapes and Cézanne by a *Landscape at Gardanne* of 1894 using architectural forms – a foretaste of Cubism. These are followed by Raoul Dufy (a *White Sail* of the Fauve period), Vlaminck with an equally Fauve composition *The White House*, two Utrillos, Derain, Vuillard, Matisse, Lantin, Laprade and Odilon Redon.

HENRI MATISSE, *Jeune femme en rose*
Galerie Schmidt, Paris

There is an unusual exhibition, until 30 June, at the Galerie Nevers (16 rue Dauphine, VIe) of one hundred and thirty-five drawings by the great writer Henry de Montherlant which coincides with the publication by Editions Copernic of an important book on this subject. From his earliest youth until 1925, Montherlant had always made drawings: studies of nudes, faces and, in particular, of scenes of bull-fighting in which his friend, the toreador Belmonte, often appeared as a dancing figure prominent against the black mass of the bull. Many of his spontaneously and swiftly executed drawings describe the tragic relationship between man and beast.

GERALD SCHERR

Henry de Montherlant, *La Corrida*, chalk.
Galerie de Nevers, Paris

Salerooms

Flowers and trees have through the ages prevailed the inspiration for artists' work in art. Dutch flower paintings, floral marquetry, stylised flowers on oriental ceramics, Impressionists' flowers, and pierced, chased, engraved flowers on silver are just a few of the ways in which flowers have been given artistic form. Among the Spring sales in London and Paris this year were to be found a variety of pictures with flower themes and objects with floral decoration. Here we show a selection

1. EDOUARD MANET
Madame Martin en Congaieur en noir à P...
pastel, signed, 54 × 44 cm
This is the first of two pastel portraits executed by Manet in 1880 of Jeanne Martin, a young girl from Bordeaux
Sotheby's Barlow Collection, April 1979
£250,000

2. MAURICE-LEVAVASSEUR
Nude Heads
pastel, 61 × 46 cm
Sotheby's, April 1979
£8,500

3. [illegible]
[illegible]
[illegible]
[illegible]
Sotheby's, March [illegible]
[illegible]

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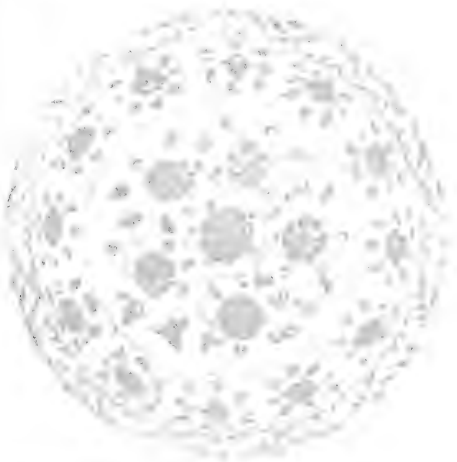

4. [illegible]
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5. [illegible]
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Sotheby's, April 1979
[illegible]

6. [illegible]
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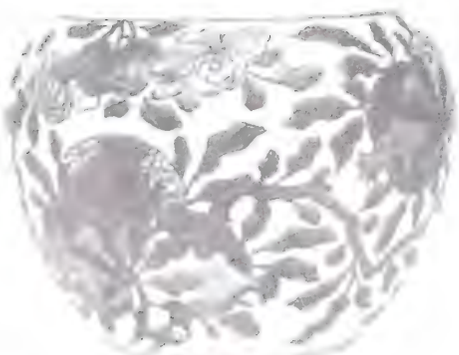

12. Thomas Robins the Younger
Naint melting Shrubbery passemint and Shrubbery spider &c etc
pencil, pen and brown ink, watercolour heightened with white, signed, inscribed *Painted from Nature* and dated *Bath 1786*
[illegible] × 23 cm.
Sotheby's, March 1979.
£750

13. [illegible] hexagonal section and pear [illegible] printed [illegible] blue, [illegible] yellow [illegible] branch, with [illegible] and coins above an enraged tiger beside bamboo and flowering prunus growing among rocks.
[illegible] century, [illegible]
Height 29 cm.
[illegible] March 1979.
£[illegible]

14. Kitchen cooking range, finished in black leaded cast-iron with nickel-plated enamel and caustic tiles, decorated with wild roses and butterflies.
French, c. 1920
99 × 81.5 × 63 cm.
Sotheby's Belgravia, March 1979.
£[illegible]

The 'Great Stovevent' brought together over eighty cast-iron decorative domestic heating and cooking stoves for sale on behalf of the Solid Fuel Advisory Service. Combining the crafts of artist, designer and engineer, the stoves, mainly from France, attracted hot competition, well over £3,000 being paid for the Alsation, a German stove decorated with enamel winter scenes, and for the Choubersky, an elaborately decorated French stove with trivets on each side in the form of bare-breasted harpies.

15. Alexander François Desportes.
Game, flowers, fruit and a dog.
canvas, signed, 161 × 147 cm.
One of a pair.
Ader Picard Tajan, Paris, March 1979.
Fr [illegible]

16. George III cow creamer with hinged flap applied with a fly and chased with flowers.
by John Schuppe, 1764
Christie's, March 1979.
£2,800

Briony Llewellyn

Ancient Glass

Sotheby's sale of glass on 4 and 5 June comprises pieces spanning the art of glass-making all over the ancient world, from early sandcore vessels of the first millennium BC from Egypt and elsewhere, to the early Islamic period around the ninth century AD. The collection formed by Mr Andrew Grant for Maxwell included the most important pieces of ancient glass to be offered at auction in recent years, a Roman *diatretum* or cage cup from the third century AD.

Inscribed bulbous beaker, clear white translucent bubbly glass with much purplish flaky iridescence on the inside, blown in a tripartite mould. A fine cable bearing an inscription encircles the vessel at its greatest diameter.
Height: 5.5 cm.

Large, brown and white marbled mosaic glass jar, the marbled effect created by the incorporation of spiralling coils of opaque white glass into an outer cylinder of alternating bands of dark blue and brown translucent glass, the surface ground and polished. The piece is thought to have been discovered near Alexandria in 1844. First century AD.
Height: 9.2 cm.

Sotheby's in Monaco are selling on 25 and 26 June, part of the private collection of furniture and decorative art belonging to the Saudi Arabian financier Akram Ojjeh. The pieces were formerly in the Mildestein collection sold by Sotheby's in Monaco in 1977.

Above, left
Large green translucent glass double-handled *kantharos* with thread-wrapped twisted handles, the interior stained and iridescent.
Eastern Mediterranean, late 1st century AD.
Height: 31 cm.

Above, right
Mould-blown beaker with mythological figures. The first figure is a putto carrying an animal pelt by the right, and the second figure, right, and carrying a goat and a handled *amphora* – both symbols of goodness and plenty. Hermes with *kerykeion* and purse, a female figure in long garment, Artemis with bow and quiver and the third figure, a bearded man with a cloak over his shoulder.
Height: 12.4 cm.

Large pale green mould-blown glass Janus head flask, the foot with a human mask in relief, the body with a lobed, slightly encircling flange and iridescence.
Late 1st century AD.
Height: 16.5 cm.

Late Roman *diatretum* or cage cup, transparent, colourless glass with white, flaking iridescence on the inner and outer surfaces of the vessel.
Diameter: 18.5 cm.

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[illegible]

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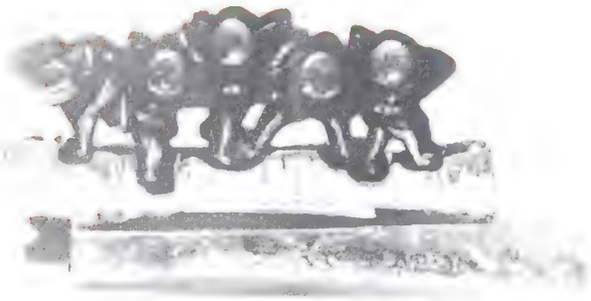

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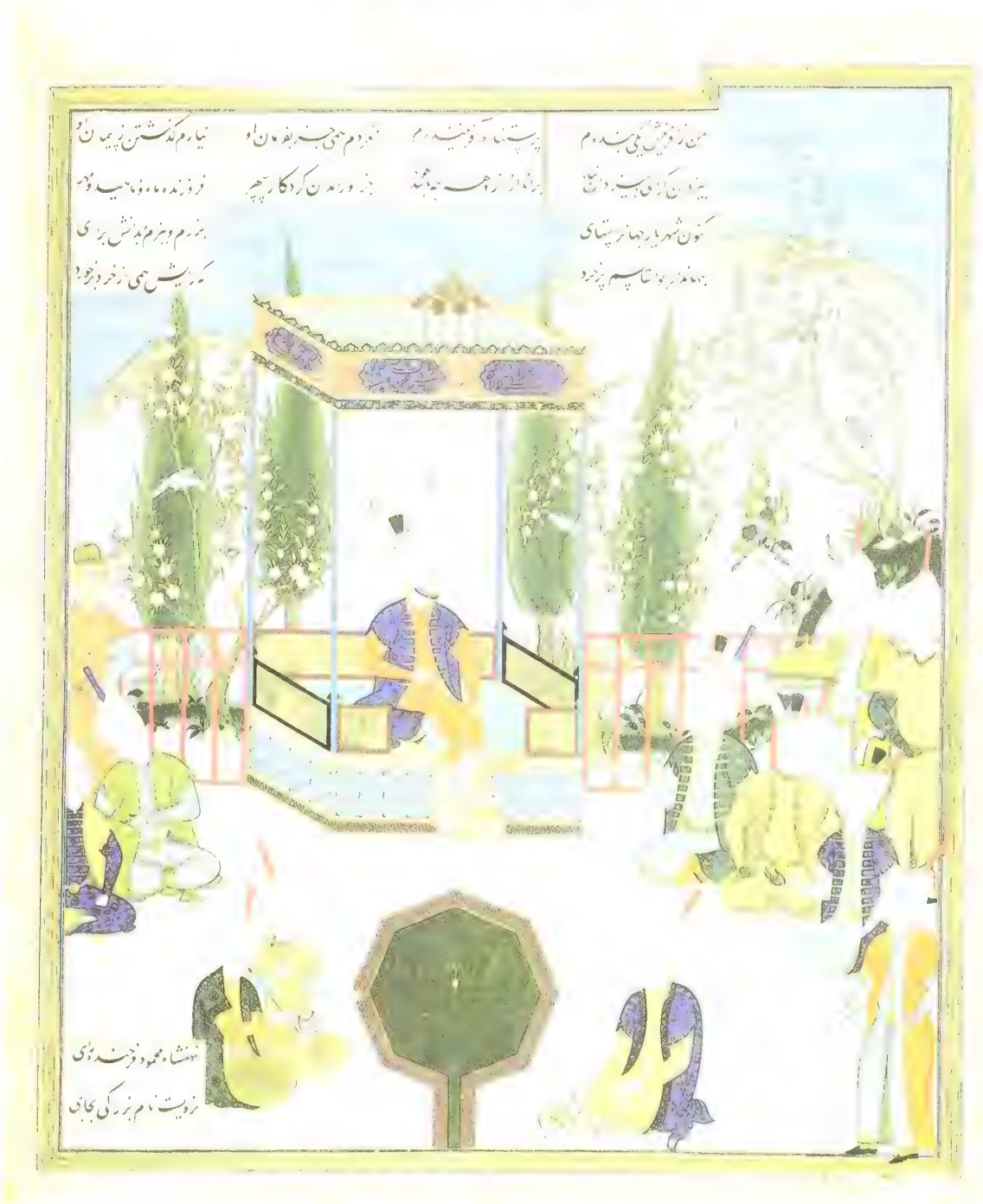

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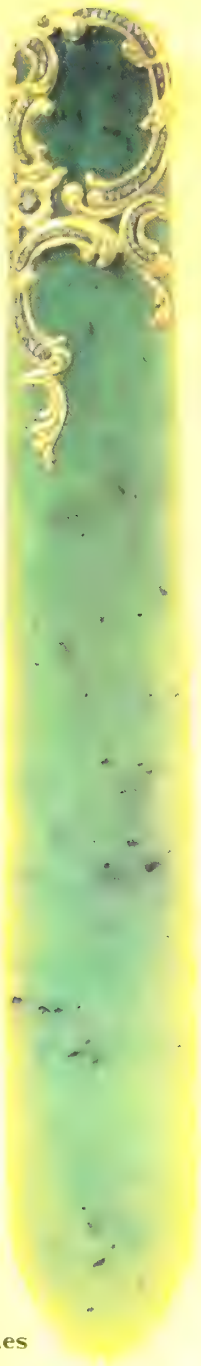

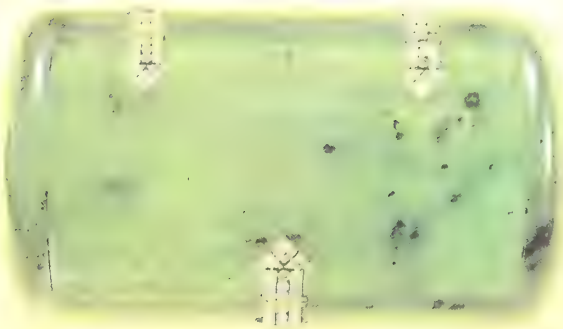

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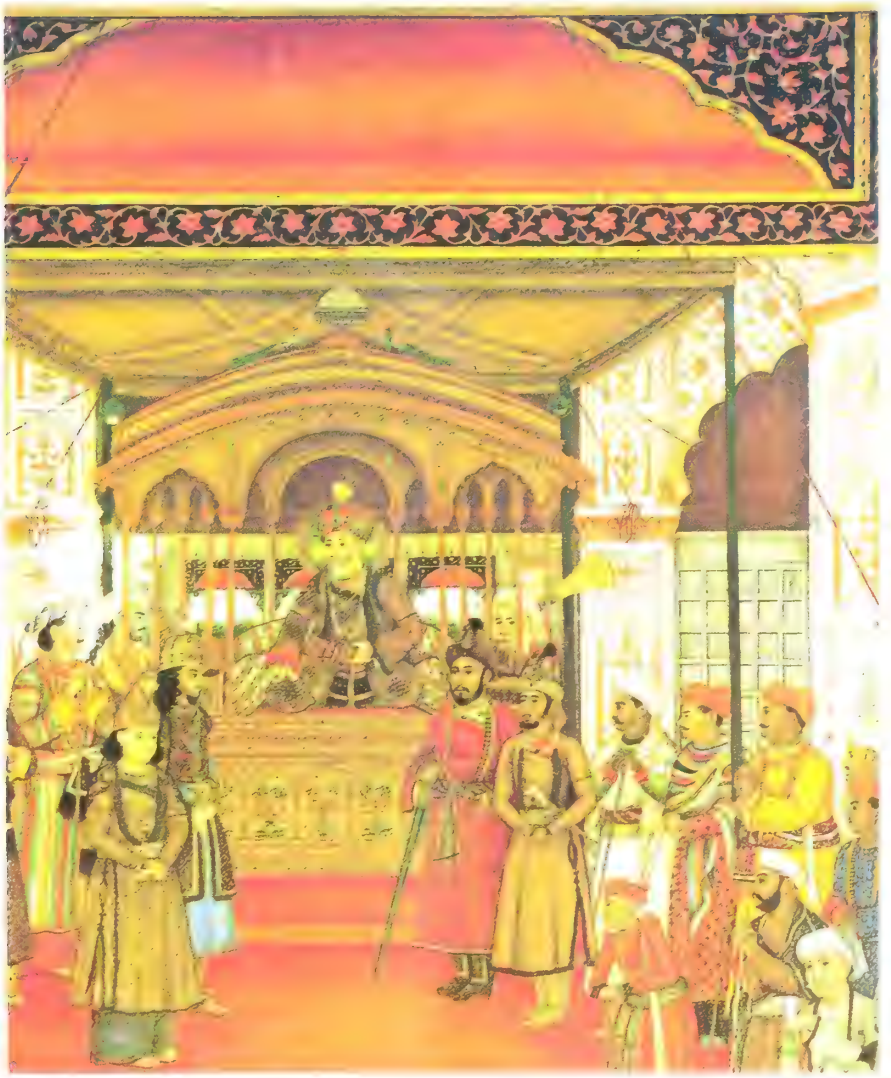

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painted by a Delhi artist, thought to be Kheir Allah, before 1821.

The scene is set in the Diwan-i-Khas of the Delhi palace. Mirza Jahangir, son of his favourite wife, stands on the left of the Emperor; but with the Treasurer, Bakshi Mahmud Khan, between them. The British refused to accept him as heir apparent and he died in 1821, of a surfeit of Hoffman's cherry brandy. On the Emperor's right, stands Mirza Abdul Zafar, the philosopher poet, who became the last Mughal Emperor Bahadur Shah.

Akbar II was the son of the Shah Alam blinded by Ghulam Qadir. He possessed the dignity and culture of his race, but was ruled by his women. Lady Nugent described him as having good features and 'very fair complexion for a native'. He wore his beard, which became as white as snow, very long. His impressive but, by then, somewhat thread-bare court ceremonial was carefully described by Bishop Heber.

Gouache, 428 mm × 340 mm.

Provenance: Codrington Collection.

For a later durbar scene, see Archer, 'Company Drawings in the India Office Library', HMSO, London 1972, no. 57.

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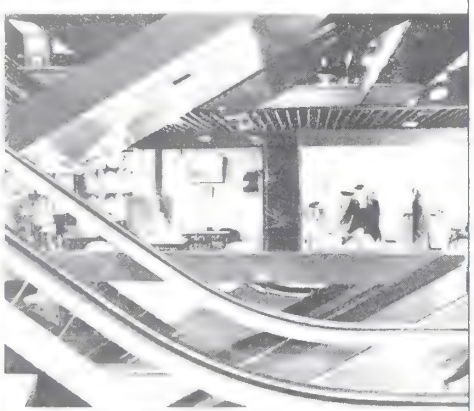

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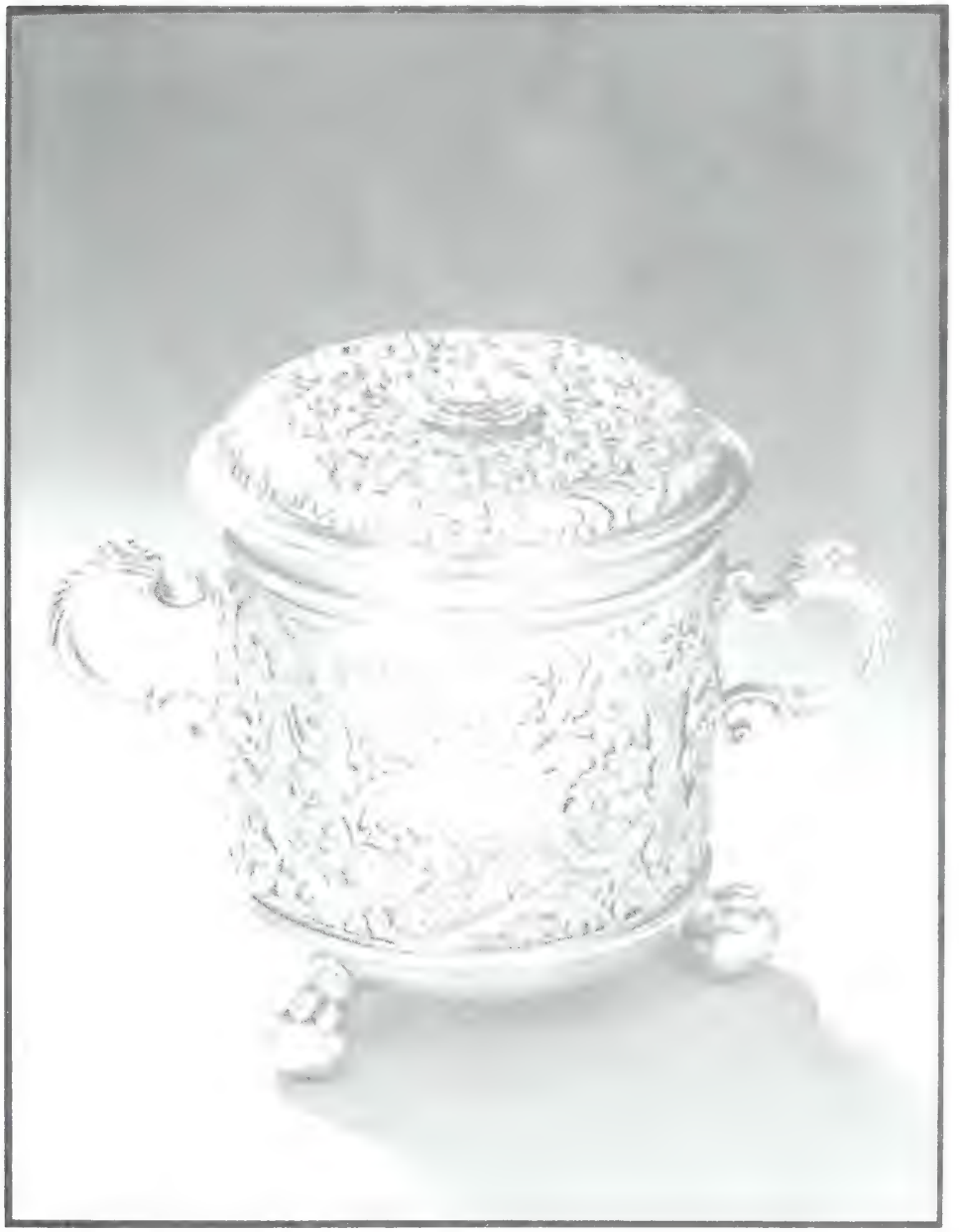

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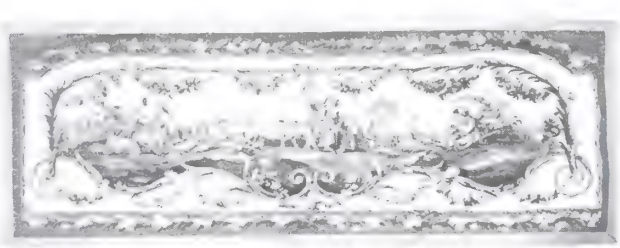

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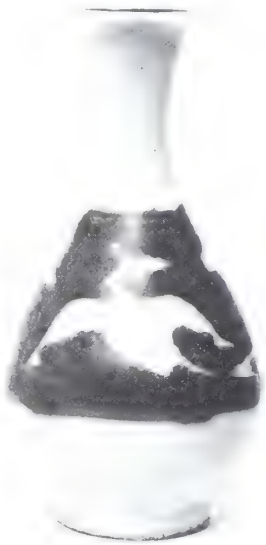

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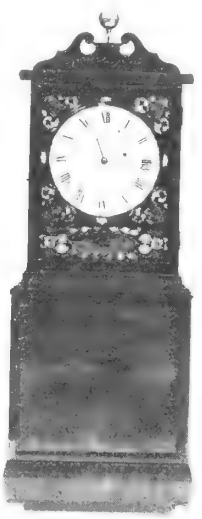

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Portrait of a Mongol Warrior, Mughal, *c.* 1620.
Possibly of one of the Central Asian warriors who accompanied Babur on his invasion of India, this is an example of the beautifully painted single pages destined for inclusion, not as an illustration to a narrative history as in Akbar's time, but into richly decorated albums. *Colnaghi, London.*

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(Above) ***A blackcapped kingfisher,*** **Mughal, *c.* 1610.**
Jahangir became obsessed with the need to record dispassionately all aspects of the external world and consequently there is an increase in studies of animals and flowers throughout his reign. Here is an early example whose bold designs and unreserved strength of colour connect it with the more robust idioms of contemporary Hindu painting. These strong pictures were to lead a few years later to the exquisitely subtle studies of the great Mansur.

(Right) ***A girl playing a* tambura *at a palace window,*** **Murshidabad, *c.* 1770.**
An example of the distinctive and influential Murshidabad style that combines the pictorial subtlety developed earlier under the great art lover Muhammad Shah with the crisp cool palate influenced by painting from the Deccan. Murshidabad painting concentrated on scenes of aristocratic lovers on night terraces and representations of the hunt, and therefore this picture is very unusual with its emphasis on architectural decoration.

Paintings of the Great Mughals

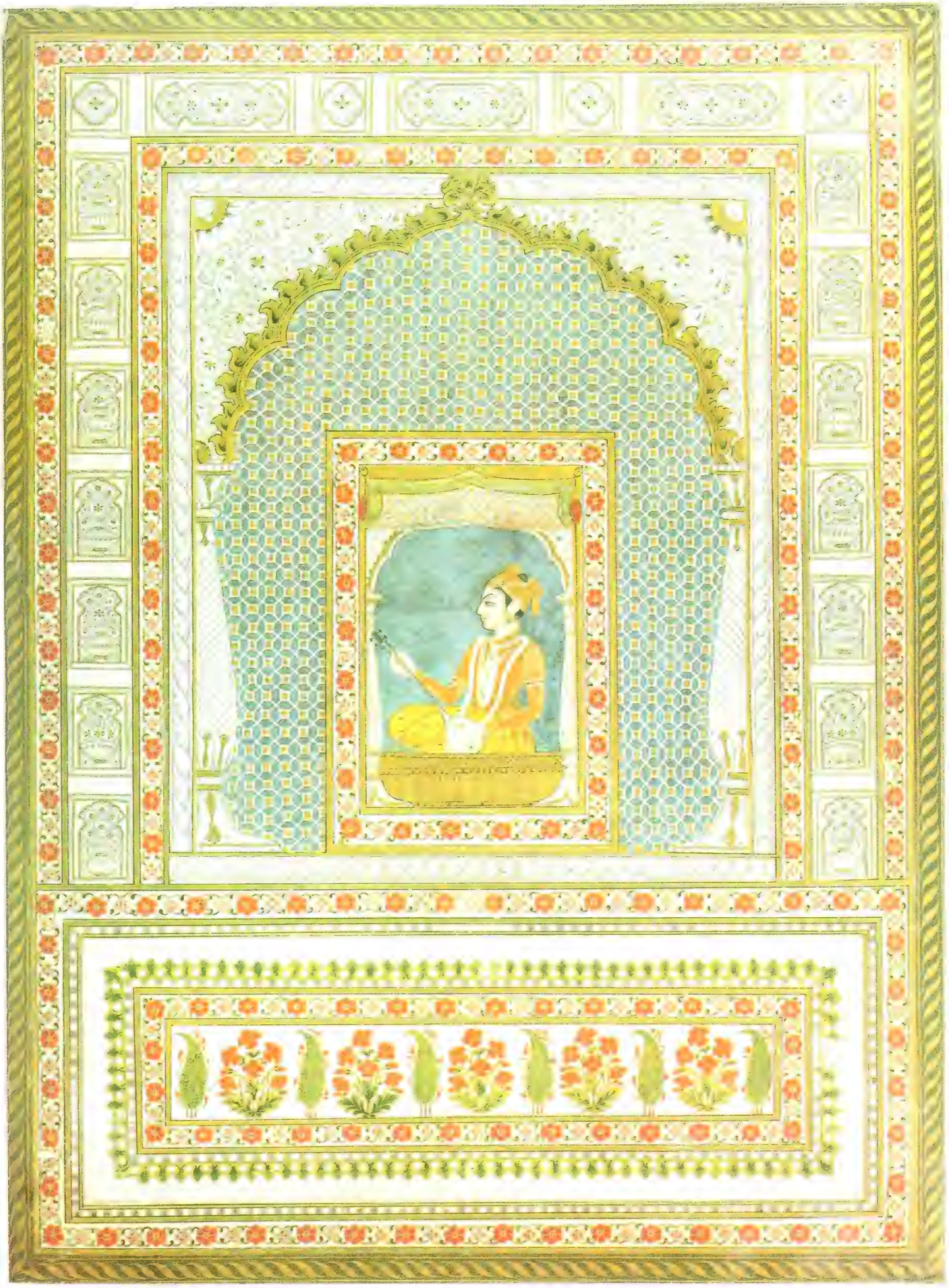
Michael Goedhuis

[illegible] with the distaste for understatement characteristic of all the great Mughals, was able to inscribe on the walls of his palace some time in the middle of the seventeenth century: 'if there be Paradise on Earth, it is here, it is here, it is here'. And there is little doubt that the English merchants or ambassadors sent out by Elizabeth I or James I, with the paltry gifts that were to arouse the amused contempt of the Emperors were deeply impressed by the opulence of the Mughal court. Fortunately, thanks to the realistic tenor of painting under the Mughals, which was developed to record every aspect of life from policy-making to plant life, we are still able to gain some insight into one of the most powerful and cultured dynasties of history.

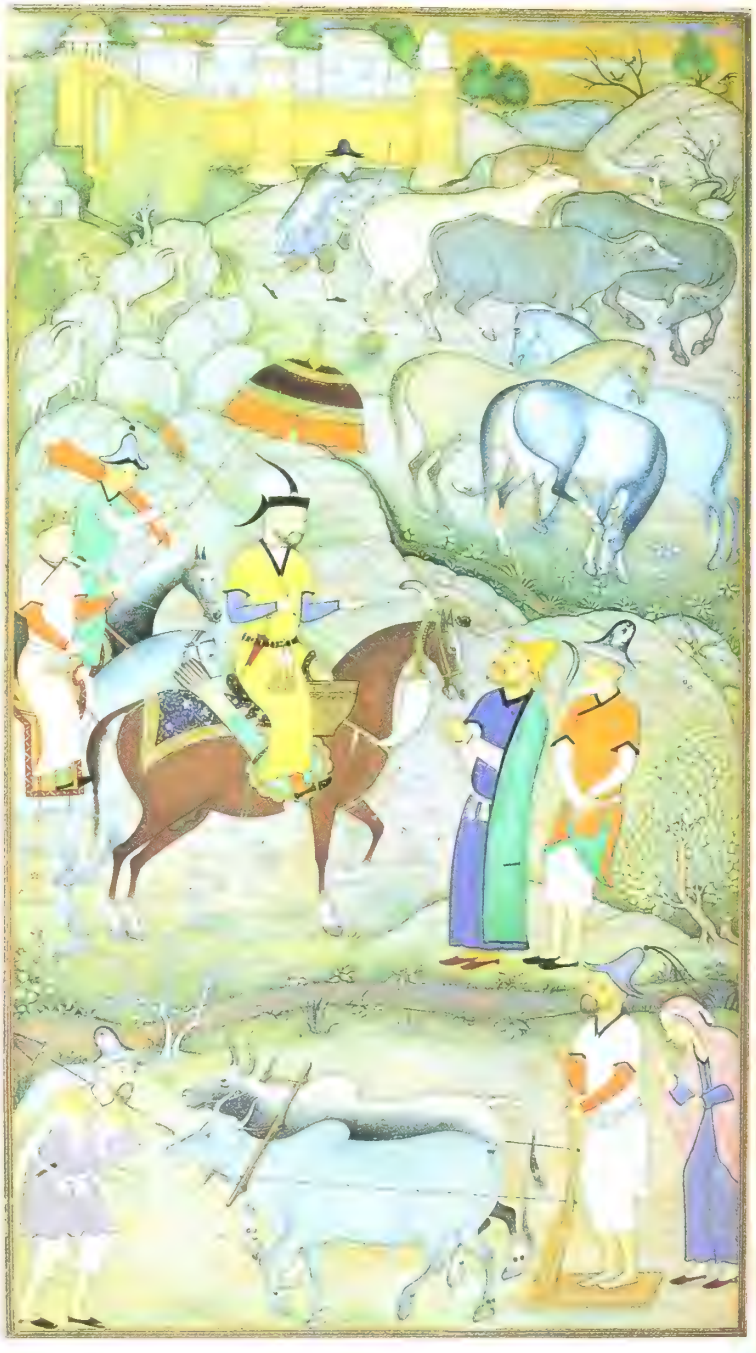
The great Mughal Emperors, descended from the Mongols of Central Asia, brought to India that Timurid respect for culture and particularly their love of manuscripts, which had proved so practical for the hard camp life of the East in the fifteenth and sixteenth centuries.

There can have been few consecutive Imperial art patrons of the discernment and drive of Akbar, Jahangir and Shah Jahan. Their patronage of painting and architecture lasted for a century and bequeathed an artistic legacy to India that was of a grandeur unrivalled since that of the Guptas a thousand years earlier.

The sudden eruption of the Mughal style of painting in the early years of the Empire, from approximately 1560 to 1590, as an almost fully formed pictorial idiom due to reach its height within a generation, has few precedents in art history.



An assembly of fancy pigeons round a dovecote, Mughal, *c.* 1660.
Although inscribed as being the work of the painter Mansur, this painting lacks the vitality of perception that this most revered of animal painters brought to his subjects. Interest in the specific qualities of the subject is however subordinated to the demands of an overall design – a concept close to traditional Indian art and philosophy, and very much in the ascendant during the reign of Shah Jahan where pictures attain a formality that would have been alien to his predecessors. Indian painting of this calibre during the reign of Shah Jahan has reached a level of technical perfection that was never surpassed.



King Dara meeting herdsmen in a landscape, Mughal, *c.* 1610.
Unlike most of the painting in Jahangir's reign, this brilliant picture was executed for a manuscript which was dispersed some time in the eighteenth century. It is a striking example of the court style evolved by Jahangir's artists whose hard-edged forms and clear direct colours set within spacious compositions reflect their patron's concern for dispassionate observation.

Undoubtedly Akbar's forceful patronage, inspired by his determination to record his and his ancestors' noble achievements in illuminated manuscripts, there was, in some part, turbulent pictorial experimentation at the beginning of his reign. But although many sources are discernible – the eclectic of Persian miniature manuscript painting under previous Muslim Sultanates of India, Central Asian painting and robust indigenous Indian art – these roots were quickly transformed into highly characteristic, well-modelled compositions whose flowing rhythms and simple forms hint at an intuitive connection with long forgotten wall paintings of a thousand years earlier.

Akbar's restless energy and receptivity to new ideas, together with his interest in and tolerance for other religions, transformed his court into one of the most cosmopolitan assemblies in the world, where Hindus and Jews, Abyssinians and Portuguese, intellectuals and adventurers, poets and priests, gathered in an intense traffic of ideas and conflicting cultures. At the time of his death in 1605 his library, always a symbol of power in the Islamic world, contained thousands of volumes on a variety of subjects ranging from the great narrative histories for example, the 'Akbar-nama'), illustrated translations of

The Fable of the Monkey and the Boar.
Mughal, *c.* 1600. Attributed to FAZL
The monkey is sitting in a tree having shaken down all the fruit for his friend the boar to eat. The monkey has refused to move to another tree to repeat the performance and satisfy the boar's greed, so the boar has attempted to climb up to teach the monkey a lesson whereupon the branch breaks with the inevitable consequences. The artist Fazl has obviously enjoyed painting the tree with the recently learned modelling techniques.

A lady with two maids at night,
Mughal, *c.* 1750–1760. Attributed to FAQIRULLAH
This immaculate little composition is an illustration from a *Ragamala* series with the traditional theme, much enjoyed by male patrons, of a lady waiting apprehensively for the arrival of her consort at night.
The picture is a good example of mid-eighteenth-century Mughal painting at Delhi with its assured technical control and quiet almost static composition. The style of the painting is distinctively that of Faqirullah, who is known from his work on another well-known *Ragamala* series of a related type.

Hindu epics – for example, the 'Ramayana' – and delicate paintings in books of Persian poetry. Akbar admired a style in which 'inanimate objects appear to come alive' and thus the rich medley of international artistic influences encouraged at court allowed him to bequeath to his son Jahangir techniques whose concentration on the rich modelling of form and a new focus on psychological insight were to remain central to Mughal painting for a century.

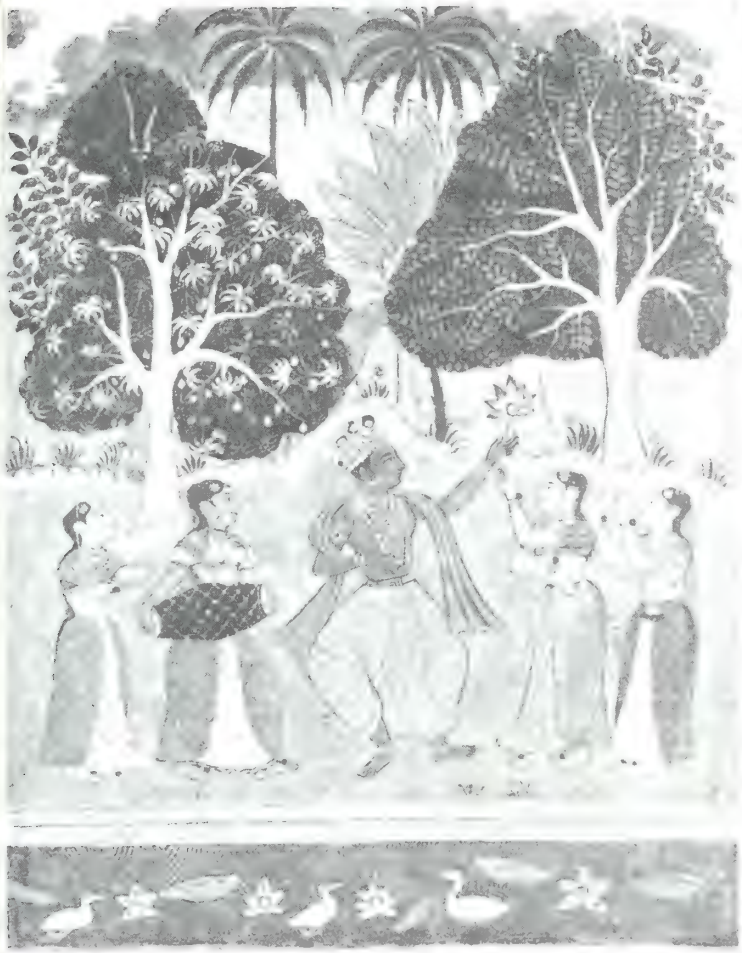
Akbar's statesmanship in creating an empire of such wealth and stability earned him the awed respect of Europeans who entitled him 'The Great Mughal'. But, more important, the legacy of an entrenched Empire with a competent administrative structure enabled Jahangir (1569–1627) to devote his time not only to the traditional Mughal diversions of opium, wine and a well-stocked harem, but also to art. Jahangir himself, often dismissed by western historians as debauched and cruel, was indeed erratic, capricious and an alcoholic, but he was also the warmest and most cultivated of the Great Mughals. He was a refined and sensitive connoisseur of art, fascinated by the possibilities of accurately recording nature, animals and people that had opened up with the new naturalistic techniques. His fiercely rational and enquiring mind lent impetus to the hard-headed and realistic cast of Mughal painting.

The King discovers the debauched Qazi,
Mughal, *c.* 1640.

In this moral tale, an honoured official is discovered by the King in a drunken slumber after a night of high jinks with the beautiful son of the local farrier. When the King awakens the old man, pointing out that the sun is up, the *Qazi* asks from which direction it has risen. When the King replies 'from the East' the *Qazi* answers that the gate of repentance is still open to him according to the tradition that it shall not be shut upon God's servants until the sun shall rise in the West. The fascinated attention to surface detail so characteristic of Shah Jahan's reign, where appearances became so important, is much in evidence here, particularly in the depiction of half empty wine jars, fruit containers and the carpet of flowers in the immediate foreground.

Under Jahangir illustrations of manuscripts are widely replaced by single pages set in richly decorated albums. Portraits, *genre* scenes, animal studies and depictions of court ceremonial are mixed with Turkish, Deccani, and Persian miniatures, calligraphy and European prints, all set in borders of sumptuous quality. The confidence now attained in modelling and the creation of atmosphere together with sensitive investigation into the nature of human relationships gives rise to lucid, spacious compositions with hard-edged forms defined in clear direct colours.

Jahangir's son, Shah Jahan (1592–1666) is chiefly remembered in the cultural sphere for his patronage of architecture, in particular the Taj Mahal, the monument to his adored wife, which is not only one of the most conspicuous Islamic legacies to India, but arguably the most beautiful building in



Krishna dancing with four gopis by a pool.
'popular' Mughal, *c.* 1630.
A vivid example of a style of painting developed away from the sophisticated mainstream of Mughal Court painting at Agra under Jahangir and Shah Jahan and probably executed in Rajasthan for a Hindu patron by a Mughal artist who had learnt his trade in the capital. There is a wide variety of styles within the 'popular' Mughal idiom some strongly linked to local Rajasthani schools and others like the above example still clearly Mughal in feeling despite the Hindu subject matter.

The Mi'raj.
'popular' Mughal, *c.* 1580, painting on cloth.
Astrology and the meaning of dreams were taken extremely seriously, as indeed they still are in India. This representation of the miraculous ascent of the Prophet Muhammed comes from a manuscript in which verses interpret the illustrations. In this case the beholder is exhorted to continually shower blessings on the Prophet in order that he may be free from all the griefs of his time. The bold forms and flowing rhythms of this painting, possibly done by an artist who had previously worked on the first great Imperial project – the 'Hamza-nama' – hint at an intuitive connection with long forgotten wall paintings of a thousand years earlier.

the world. He also was undoubtedly a connoisseur particularly it appears of jewels, symbolised by his famous Peacock Throne. A contemporary French chronicler reports with disbelief how, when after a banquet dancing girls appeared for his entertainment with all the charms of 'lascivious and suggestive dress, immodest behaviour and posturing', he remained impassive, engrossed in the examination of some jewels that had just been presented to him.

But the Empire was already past its prime. The surface opulence that was to be so characteristic of painting during Shah Jahan's reign disguised the reality of a treasury depleted by the continuing wars in the Deccan and an ailing economy. Glorification of the Emperor and appearances in general seem to become all the more important as the harsh realities are ignored and there is a parallel, albeit subtle shift in painting from the incisive grasp of inner reality to an emphasis on seductive surface finish.

With the ascent of Shah Jahan's son Aurangzeb (1618–1707) to the throne in 1658, the policy of religious toleration that had been the cornerstone of Mughal policy since 1560 was abandoned and replaced by a narrow and puritanical religiosity. It was the end of the era of the Great Mughals although the Empire was to limp on for another two hundred years. And painting, though frequently of very high quality in the eighteenth century, was sponsored by a class of princely patrons whose pretensions to Imperial grandeur were dissolved, more often than not, in an alcoholic haze of indolence and single-minded pleasure seeking.

The EXPLANATION.

Duelling Pistols

A. R. E. North

Top far left JAMES GILLRAY. *The Explanation* 1798. The duel between George Tierney MP and Pitt took place near the windmill on Wimbledon Common on 27 May 1798. They fought at a distance of twelve paces each firing twice. Pitt fired into the air the second time. Tierney had challenged Pitt for saying that his objection to the Navy Bill could only be accounted for 'from a desire to obstruct the defence of the country'. George Walpole was Tierney's second and is said to have leaped over some furze-bushes for joy at seeing the duellists still erect after the conclusion.

Bottom far left Pair of centre-fire pistols. The ebony stocks and iron mounts are in the Gothic style. The barrels are rifled and are fitted with adjustable rear-sights. The barrels are inscribed 'JOH. SPRINGER IN WIEN' and can be broken down by operating a lever in front of the trigger guard. The pistols are in their original case complete with all fittings. The bullet-mould is filled with copper and it has been suggested that these pistols were designed to be shown as exhibition pieces in the Paris Exhibition of 1867.

Left and right Pair of French flintlock rifled duelling pistols *c.* 1818, mounted in engraved iron. The butt-caps are ebony. Some of the iron mounts are engraved with landscape scenes. The twist barrel is inlaid with gold and the lock and barrel are signed 'BOUTET À VERSAILLES'.

Duelling pistols continue to fetch increasingly high prices in the salerooms both in London and on the Continent, at a time when there is something of a recession in the antique weapons trade. How did this highly specialised weapon evolve, how long was it in use, and what are its characteristics for the non-specialist collector?

duelling pistol.

teristics. Duelling pistols were usually made in pairs carefully matched in size, and unobtrusive. It is said that the best on a duelling pistol in order to avoid catching the light, but it is difficult to see what practical advantages this would ing and quite thin, both faces being flat so that they could be held firmly in the hand and would 'come-up' well at the critical moment. The barrels of the earliest pistols recognisably designed spe- fifteen inches and were made to be as light as possible, with a small bore of on the reliability and accuracy of the technical ability was devoted to the pushing the trigger forward, depressing a catch, the mechanism is set. The catch and lever were indirectly linked to the sear. As the trigger was pulled a spring hit the sear and the cock was released. A small screw adjacent to the trigger could

trigger several anti-friction devices were incorporated into the lock. After 1780 duelling pistols were often fitted with roller bearings and a swivel on the tumbler which reduced the friction on the moving parts of the lock permitting the flint to strike the steel with a minimum of delay – a vital matter when both parties to a quarrel fired simultaneously. In order to avoid damage to the pan and touch-hole caused by the corrosive nature of gunpowder, these two features were often lined with precious metal, usually gold, but more rarely platinum.

A gunmaker always associated with duelling-pistols was Robert Wogden who was working in London from about 1775. So closely was Wogden associated with duelling that in an Irish election in 1790, a lawyer representing one of the candidates warned his colleague to 'keep clear of controversy and quarrels', and recommended him to have 'Wogden's case at his finger ends'. His best duelling pistols are very plain, the barrels and locks are signed simply '*Wogden, London*'.

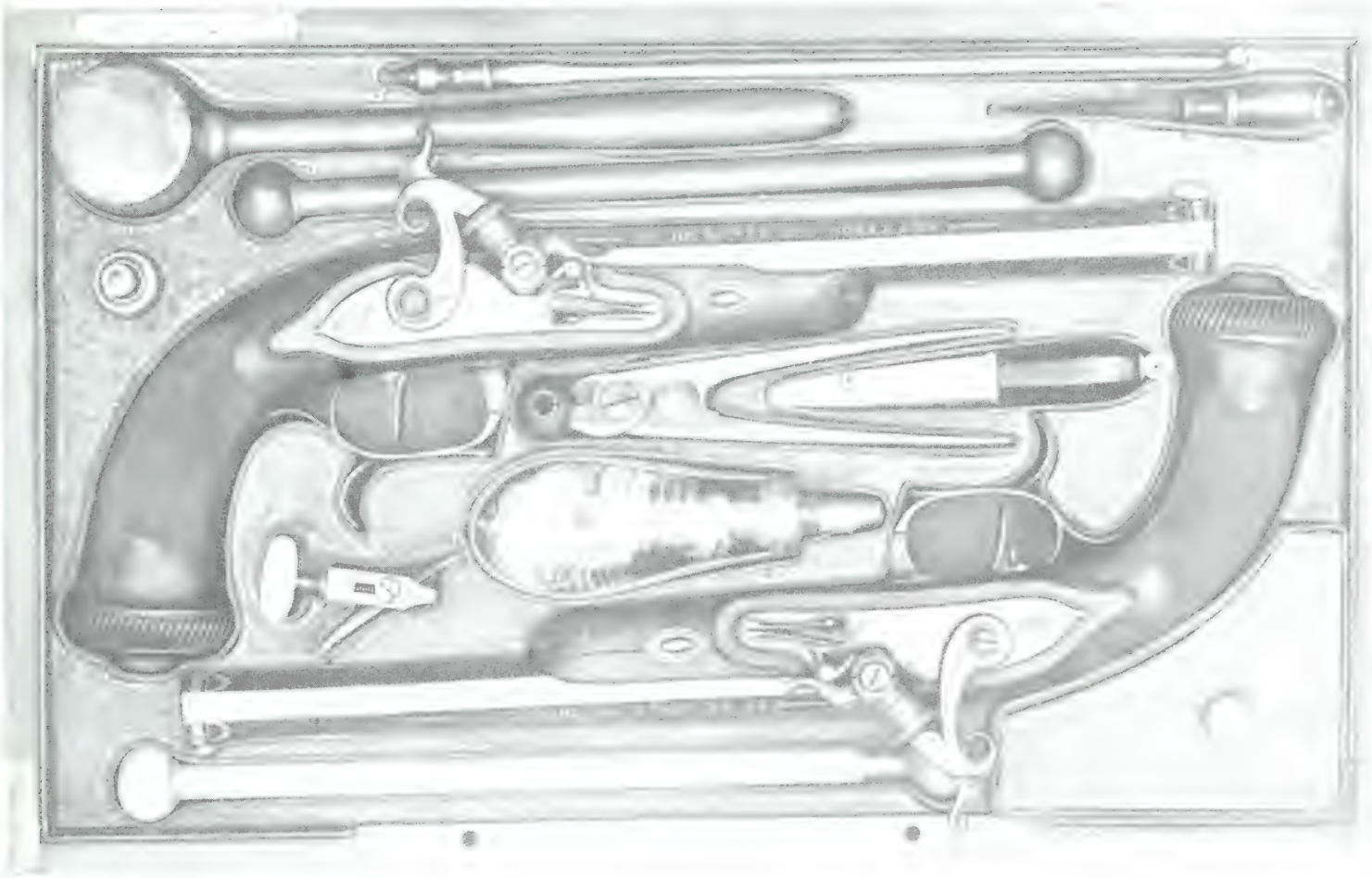
The British tradition of fair play demanded that the barrels of pistols used in affairs of honour should be smooth-bore. However, an English gunmaker Joseph Manton (died 1835) invented a particular form of very fine rifling which he called 'scratch-rifling'. The barrel was rifled towards the breech end and was invisible to any second inspecting the pistols before the principals took up their positions. Manton also had an influence on the general shape of the duelling-pistol in England, for he made a number of sets with short heavy octagonal barrels. It was thought that the weight of the barrel would stop the protagonists from shooting too high.

The problem of providing a good grip to a pistol so that a quick accurate shot could be made had occupied makers of duelling pistols from the days of Twigg. In the early years of the nineteenth century a number of pistols were made with the stock resembling that of a saw, with a short spur projecting backwards in line with the barrel – rather like the modern Luger automatic. At the same time the trigger guard was sometimes fitted with a small curved extension which provided a rest for the second finger – both these features facilitated a steady aim. One of the finest makers of the first quarter of the nineteenth century was H. W. Mortimer of 89 Fleet Street, London who made a number of duelling pistols of this form. This maker's reputation was extremely high and his name is often found on inferior pistols as gunsmiths sometimes put his well-known name on their own locks in order to pass them off as quality work.

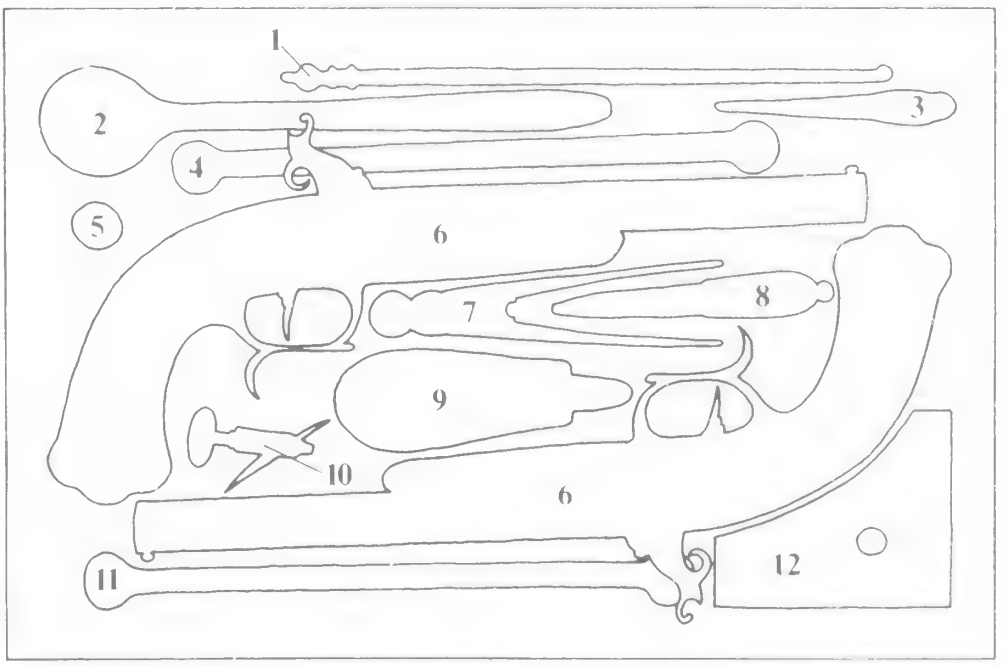
The introduction of the percussion system in about 1805 quickly had an influence on duelling-pistols and several pairs survive fitted with Forsyth's sliding primers. Because of the efficiency and reliability of the percussion system a very large number of flintlocks were quickly converted to percussion by substituting a hammer for the cock and altering the pan. With the increasing interest in firearms of the flintlock era, many locks are now being altered yet again to flintlocks, the work presenting no problems to a competent gunsmith – a trade which is still very much a thriving concern in most English towns.

Inventions and innovations in systems of ignition were quickly taken up for duelling-pistols. As well as examples fitted with Forsyth's percussion lock, sets survive fitted with a patent breech and patch-lock by Samuel Nock and Joseph Manton's patent tube-lock of 1818.

In Ireland it was said that in the late eighteenth century no young fellow could finish his education till he had exchanged shots with some of his acquaintances. Maria Edgeworth, the novelist, particularly mentioned Galway in connection with duelling with swords, Tipperary for pistols and recorded the activities of certain gentlemen with names like Hair-trigger Pat, Featherspring Ned and Nineteen-duel Dick. Although even this last gentleman's activities were exceeded by those of the celebrated George Robert Fitzgerald (Fighting Fitzgerald, 1743–1786) who fought twenty-six duels and was afterwards hanged for murder. Irish



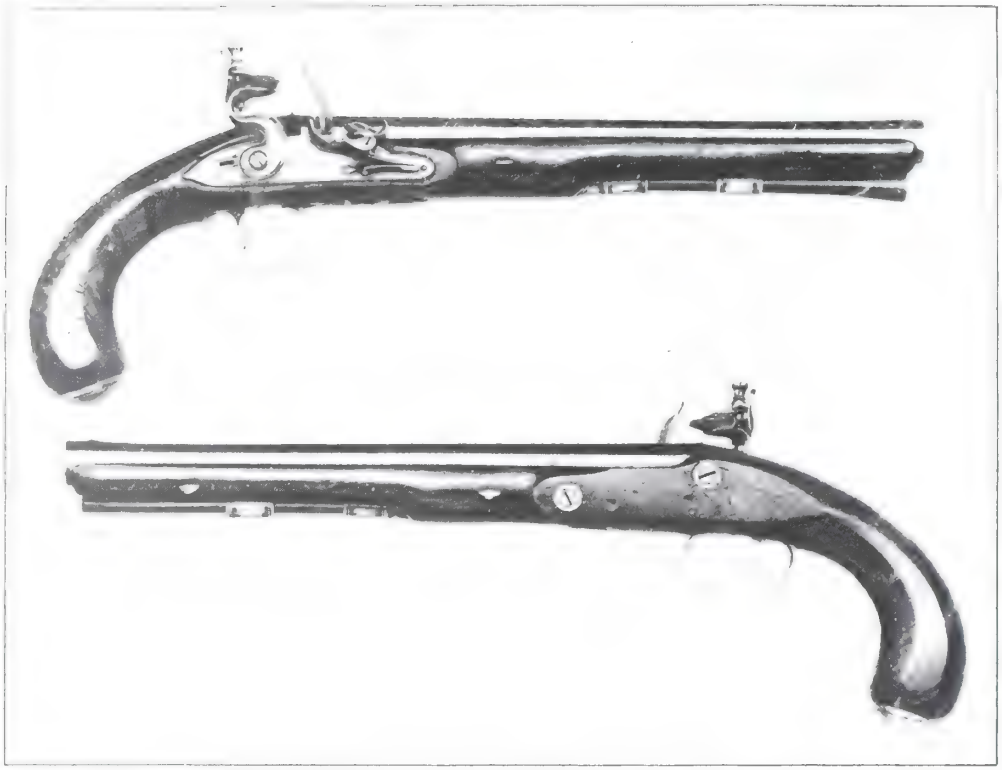
Pair of duelling pistols converted to pellet-locks. Signed in gold '*Le Page Arqer. Du Roi et de Mgr Le Duc D'Orleans*'. The octagonal barrels blued and rifled, walnut stocks with ebonised butt caps. The pistols were originally fitted with flintlocks, but have been converted to pellet-locks in the Le Page workshop, and in consequence the lid of the case has had to be altered to fit one hammer spur. The mahogany case is original, the original accessories are all present save for a screwdriver. The case is lined in gold tooled red morocco, and the lid is fitted with a brass escutcheon bearing the owners crest, French (Paris), *c.* 1820.



1. Cleaning Rod 2. Mallet 3. Recess for screwdriver 4. Ramrod 5. Oil-bottle 6. Pellet-lock duelling pistol 7. Bullet-mould 8. Pellet dispenser 9. Powder flask 10. Lock-spring vice 11. Ramrod 12. Container for ball and patches

gunmakers, particularly during the first quarter of the nineteenth century, produced some exceptionally fine pistols. William and John Rigby of 24 Suffolk Street, Dublin, who were working during this period bored the barrels of their duelling pistols with a definite slant downwards, and claimed that this technical innovation greatly improved the accuracy of their pistols. W. and J. Rigby made some fine duelling pistols with saw-handled stocks, the locks decorated with finely engraved scrolls, their name being engraved in an elegant scrolling escutcheon. The potential duellist in Dublin had a number of gunmakers he might patronise including Thomas Fowler who was working until about 1835. It has been pointed out that Fowler's pistols are characterised by their considerable length by comparison with contemporary English pistols.

It was not only in capital cities that fine duelling pistols were produced. Some very distinguished makers worked in the provinces. In Birmingham worked William Westley Richards and perhaps

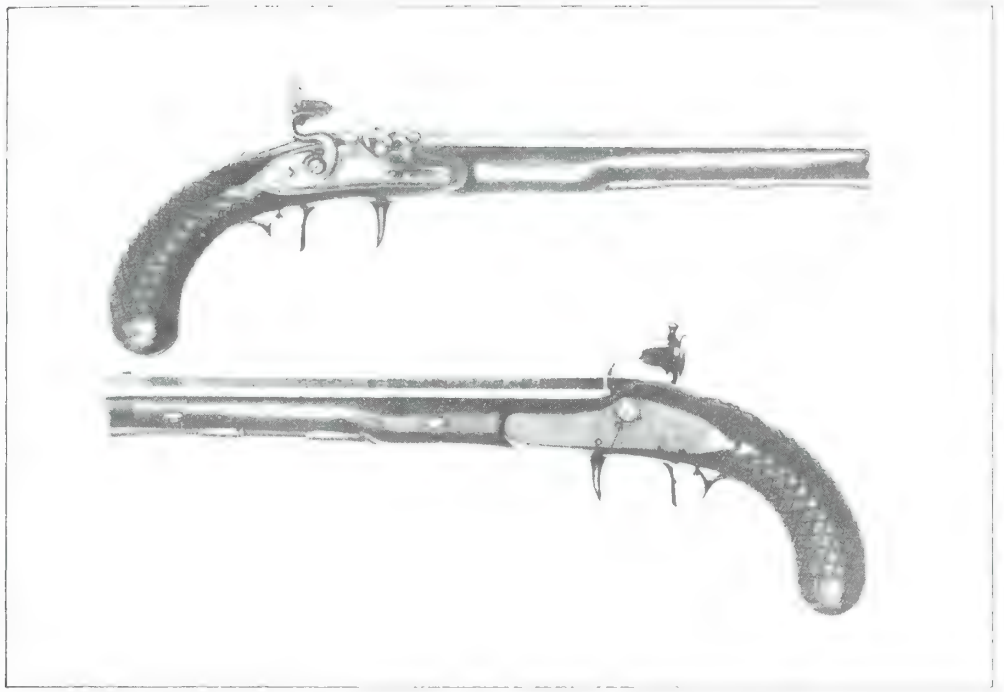


One of a pair of duelling-pistols mounted in blued steel. The lock fitted with a safety catch is signed 'WOGDEN'. The barrel is signed 'WOGDEN LONDON'. This pistol is fitted with a set trigger. English (London), *c.* 1775–1780. A good example of a classic English duelling-pistol by one of the best makers.

quarrels and apart from in France the duelling-pistol did not develop as a firearm with unique characteristics as it did in England, and those areas under English influence. Long after the practice of duelling had been suppressed in Britain a type of pistol was still being made on the Continent for target-shooting, the 'saloon-pistol' which closely resembled the duelling pistol. In general it can be said that a large number of cased pairs of pistols were made on the Continent from the last quarter of the eighteenth century until the latter part of the nineteenth century many of which could have been used for duelling. Nearly all these pistols were rifled, for abroad there were no qualms about using rifled barrels for affairs of honour. In Germany the Kuchenreuter family of Regensburg were celebrated pistol makers. They specialised in officers' pistols and were particularly productive during the Napoleonic Wars. They were well known for their rifled barrels which had a great reputation for accuracy. Kuchenreuter barrels produced in the late eighteenth century are often found mounted in nineteenth-century stocks, so highly were they regarded.

In France the pistols used for duelling were often elaborate by comparison with contemporary English styles, a characteristic French duelling pistol was developed by the early years of the nineteenth century. These are usually half-stocked, the butts curve downward at a sharp angle and the octagonal barrels are rifled, and French duelling-pistols are usually of comparatively large bore.

Two makers Boutet and Le Page, like the Vicar of Bray, had the singular distinction of surviving all the changes of regime and fashion between 1789 and 1815. Nicolas Noel Boutet is celebrated more for his elaborately decorated presentation firearms than for duelling pistols. However this maker also supplied some very elegant officers' pistols in plainer style from his factory in Versailles. Le Page, who signed himself 'Arquebusier du Roi et de Monseigneur le Duc D'Orleans', is associated with the manufacture of duelling-pistols. One pair dated 1829 by this maker revived the by-then archaic wheel-lock system of ignition. Perhaps the best known French maker of duelling-pistols in the mid-nineteenth century was Gastine Renette. This maker specialised in cased percussion pistols and also made some very elaborate target pistols in the Gothic style. With the popularity of the international exhibitions during the nineteenth century many continental gunmakers produced some very elaborate



Pair of flintlock duelling-pistols with octagonal barrels, the stocks carved with characteristic chequering by Durs Egg. English (London), *c.* 1785. The pistols have set triggers, gold vents and original horn-tipped wooden ramrods.

One of a pair of flintlock duelling-pistols mounted in engraved iron. The locks signed by H. W. Mortimer and Son, English (London), *c.* 1815. The octagonal barrels have platinum vents, the locks have rainproof pans and rollers. The saw-handled stock is very characteristic of this maker.

and impractical pistols in this style as exhibits, and the condition of their barrels confirms that they were never actually fired. Indeed in the case of the most elaborate examples with ivory mounts carved in the most manic Gothic style, it is unlikely that the decoration would have withstood the shock of detonation. No more vivid contrast can be conceived than between a pair of centre-fire pistols with nightmarish Gothic mounts made in Vienna in the 1830s and the austere mounts and mechanical perfection of a pair of Egg's or Wogden's flintlocks made in London in the 1770s.

Duelling-pistols were invariably supplied in pairs in a lockable wooden box usually of mahogany fitted with a handle. The base of the box was formed of a series of small compartments lined in baize to contain the accessories such as a bullet-mould, screwdriver, spare flint and all the other tools necessary to maintain and fire the pistol. Sometimes the owner's armorial name was inlaid on the lid in engraved brass or silver. The maker's label was usually fixed to the inside of the lid. Very fine boxes were supplied with a leather cover to protect the surface.

A glance at the contemporary literature on duelling reveals a host of trivial incidents which provoked duels. Apart from quarrels about ladies, and libellous articles in the press, gentlemen also fought over such mundane issues as the disputed use of a coal-hole and over the definition of an anchovy. Not all duels would end tragically. The Irish writer Thomas Moore (1779–1852) became firm friends with Francis Jeffrey of the Edinburgh Review after they were arrested by the Bow Street Runners for duelling in July 1806. The lively discussions about literature which took place between them at Bow Street being the principal cause of their subsequent friendship. One Irish knight turned a challenge into ridicule by offering to fight in a dark cellar with 'a great carpenter's axe' as he was short-sighted.

The era of the duelling-pistol lasted in England from the 1770s until the 1840s. On the Continent duels with pistols were being fought early in this century, most of them significantly being bloodless.

Duelling-pistols frequently come on the market both in the salerooms and from the specialist dealers. The highest prices are obtained from pistols in original condition in boxes fitted with all the original accessories. It is noteworthy that catalogues are generally scrupulous in their description of cased sets and indicate if the box has been relined or accessories made up from other sources. It is plainly better to have a pair of percussion duellers in a contemporary box with original fittings than to have a cased pair of flintlocks of earlier date with altered locks and associated accessories. Duelling-pistols are often sold without their box or accessories and are substantially cheaper. A pair of saw-handled flintlock duellers by Hewson of London in the original case with some fittings was estimated to sell for between £1,200–£1,500 at Sotheby's in 1978. A magnificent pair of French pellet-lock duelling pistols of about 1820 signed by Le Page in original mahogany box with most fittings sold at Sotheby's in April 1979 for £5,400.

Curious Foreign Bird Pictures

Gillian Walkling

A London dealer, conventionally associated with furniture, has recently acquired four unusually fine examples of *basso relievo*, or hand-painted, embossed paper pictures. Two are by Samuel Dixon, reputedly the inventor of this technique, and two by William Hayes an amateur ornithologist. Although produced through the same technique, Hayes' style and execution was quite different to that of Dixon. They are highly decorative, not too expensive and generally the kind of artefact that the non-specialist collector does not know much about. They derived from the series of important published works, George Edwards' 'Natural History of Uncommon Birds', dealing with exotic fauna and flora which appeared in the first half of the eighteenth century. These books were produced in response to the growing curiosity about natural history stimulated by travel and exploration. Birds, with their brilliant plumage and exotic appearance, excited the imagination of scholars, amateurs of art and science, and of course, artists.

Basso relievo bird painting by SAMUEL DIXON of Dublin, 1755. Although this series was produced as 'Foreign and Domestick Birds' Dixon included in some of the pictures flowers from his first embossed set, 'Flower Pieces', produced in 1748. The labels on the back of the frame dedicate the picture to the Countess of Meath and describe the subjects as the chaffinch with butterflies, moth, roses, anemones, convolvulus, crocus, snowdrops and so on.

Embossed hand-coloured engraving
signed '*W. Hayes Del*^{t} *& Sculp*^{t}'. Many, but not all,
of Hayes' engravings are similarly signed.
The label on the back of the frame
reads as follows: 1. Golden crested wren 2. Willow wren
3. Common wren 4. Blue titmouse 5. Great titmouse.
Probably taken from Hayes' volume
'A Natural History of British Birds' published in 1771.

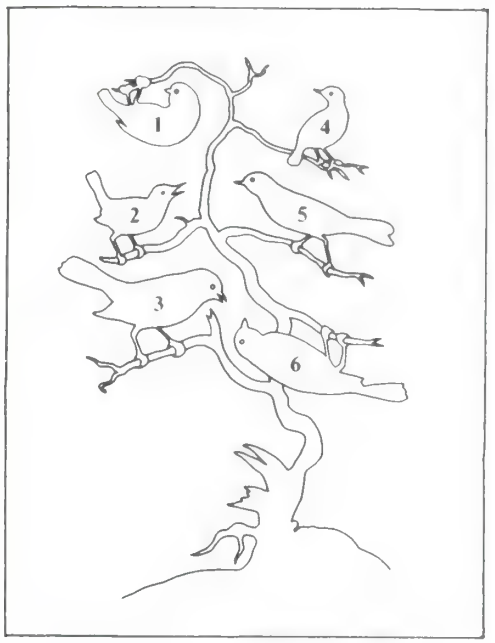
Embossed hand-coloured engraving by WILLIAM HAYES.
The label on the back of the frame
lists the birds as follows: 1. Bullfinch, male,
2. Bullfinch, female 3. Black bullfinch.
Probably taken from Hayes' volume
'A Natural History of British Birds' published in 1771.

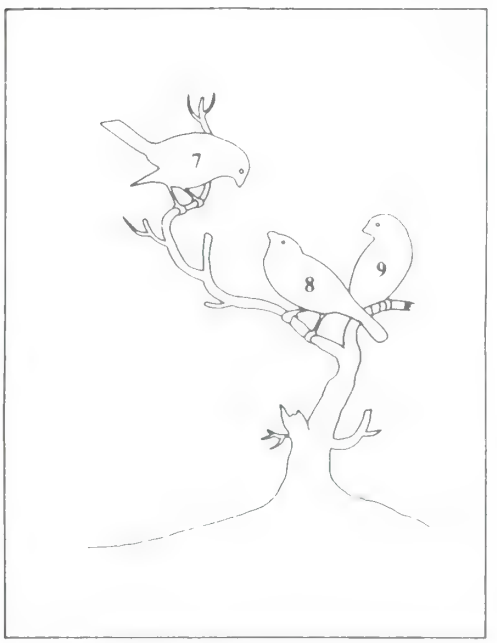
***Basso relievo* painting by SAMUEL DIXON of Dublin**
from a set of twelve 'Foreign and Domestick Birds' produced in 1755.
On the back of the frame are two labels,
one identifying the birds as the Indian bee-eater,
the black and white Indian starling and the Brazilian finch,
and the other a dedication to Lady Howth. Each of the twelve
pictures of this series was dedicated to a lady of the nobility.

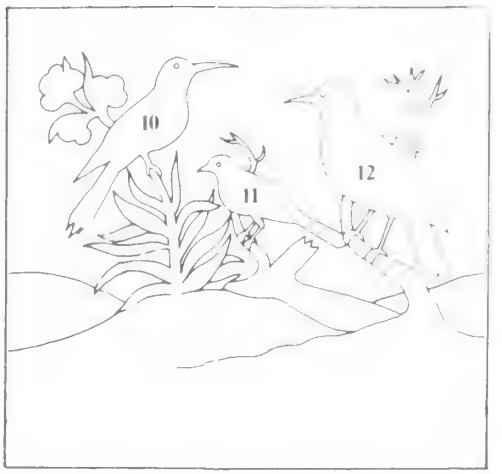
Dublin, in 1748. An advertisement in *Faulkner's Dublin Journal* of that year contains the first mention of his invention, the *basi-relievo* or embossed paper picture: 'Dixon having now completed his set of Flower Pieces, in Basso Relievo, takes this opportunity to acquaint such of the Nobility and Gentry as have not yet subscribed, and are pleased to have sets of the same, to favour him with their Directions . . . These Flower Pieces which are a new Invention, are not only Ornamental to Lady's Chambers, but useful to paint and draw after . . .'.

There seems no reason to question Dixon's claim to this simple invention. The designs were impressed by copper plates on to the back of coarse sheets of paper and the resulting raised sections were carefully hand-painted by Dixon and his three young assistants.

In the following year, 1749, Dixon advertised his first 'Sett of Curious Foreign Bird Pieces' to be sold in sets of twelve in 'gold, peartree and japanned frames'. Although not apparently available until early the following year the success of this series must have been immediate for by August of that year Dixon was complaining bitterly of several imitators of his work. His protestations in *Faulkner's Dublin Journal* on 27 October not only warned purchasers of imitations, but informed them of easy methods of identification of his own pieces, information incidentally still proving useful







1. Blue titmouse 2. Common wren 3. Great titmouse 4. Golden crested wren 5. Willow wren 6. Great titmouse 7. Black bullfinch 8. Bullfinch, male 9. Bullfinch, female 10. Indian bee-eater 11. Black and white Indian starling 12. Brazilian finch.

today. 'Whereas I am informed there is a base Imitation of my foreign Bird Pieces in Basso Relievo being hawked about this city by a Woman . . . I think it my duty to acquaint the Nobility and Gentry of this Kingdom, that said Birds and Flowers in Basso Relievo were sold at no Shop or anywhere, but at my Picture Ware-room in Caple-street, and at Mrs. Elizabeth Breton's in Cork. Now to prevent Impositions of this kind, I acquaint all Persons whatever, that said foreign original Birds, are all regularly numbered with a printed Description of the Nature, Colour and Quality of each Bird, on the back of each Picture, and on Number 1, a short Dedication of the whole Set, humbly inscribed to the Rt. Hon. Chaworth Brabizon, Earl of Meath and signed Samuel Dixon'.

The woman in question was a japanner and gilder called Mary Taverner; Dixon was further irritated by the inferior quality of her work, examples of which 'being improperly painted, have faded and lost their Colours which has induced several to bring them to me to be repaired and painted over again'.

This first set was repeatedly produced until 1755 when Dixon completed his second series, 'Foreign and Domestick Birds'. The two are easily distinguishable. The second set were larger in size, oblong in shape and more original in composition. While the first set was copied almost without variation, even in the background detail, from George Edwards' work, in the second series Dixon used a combination of various birds in one picture, with additional flowers and foliage where space allowed. Identification is easier still where the labels survive, for each individual picture in the 1755 series was separately dedicated to a titled lady.

Samuel Dixon continued his picture business in Dublin until 1757 when he turned to fabric printing. When this finally proved unsuccessful in 1765, he spent three years in London exhibiting his work in his own picture shop. By 1768 he had returned to Dublin where he described himself as a painter 'making several new improvements in his Flowers, Birds etc.', but there is no evidence of any further work before his death in 1769.

That Dixon's work was known in London before his visit there is indicated by an imitator of his paintings, a little known Islington painter, Isaac Spackman. In 1754 Spackman produced a bird series in *basso relievo* similarly based on George Edwards 'Natural History of Uncommon Birds'. A second series appeared in 1764 and a third at a later, unknown date. The birds themselves differ little from either Edwards' or Dixons', but Spackman consistently used his own distinctive stylised form of background.

After Dixon's death a second English artist, William Hayes, began producing *basso relievo* bird pictures although little evidence exists to suggest an exact date. Hayes published in 1771 a volume containing forty hand-coloured engravings entitled 'A Natural History of British Birds etc., with their Portraits accurately drawn and beautifully coloured from Nature'. Nothing is then heard of him until the late 1780s when he was employed by Mr. and Mrs. Child at Osterley Park to record the rare birds in the aviary in the gardens. This work culminated in two volumes containing one hundred and one engravings published between 1794 and 1799 entitled 'Portraits of Rare and Curious Birds with their Descriptions. Accurately drawn and beautifully coloured from species in the Menagerie of Child, the Banker at, Osterley Park, nr. London'.

Although Hayes is best known for these bound publications, individual signed and framed examples of *basso relievo* bird pictures occasionally come to light. He lived in dire poverty with twenty-one children (seven of whom at least are known to have executed the hand-colouring on the Osterley plates) and perhaps having noted the commercial success of Samuel Dixon's work, in an effort to support his large family he turned to producing framed embossed bird pictures himself, first using his early work on British birds as a basis for subject matter, and later his engravings for the two Osterley volumes.

Despite adopting Dixon's technique, Hayes' bird pictures are quite different in style and execution. While Dixon's 1755 series were carefully composed and by his own admission 'ornamental', Hayes' work shows a naturalist's approach in the precise portrayal of the subject matter rather than any attempt to produce an artistic result. The background detail to the birds, so essential in Dixon's pictures, is sparse and of little consequence in those of Hayes.

Although to their contemporaries the pictures of William Hayes may have lacked the colour and flair of his predecessor, Samuel Dixon, to collectors today, on the rare occasions that authenticated pieces are available, they are no less appealing.

French Sculpture

AUGUSTIN PAJOU (1730–1809).
La Marquise de Gestas,
marble, signed and dated '*1775*'.
Height: 74 cm.
Pajou's reputation has rested largely on the series of portrait busts of members of the French Court and nobility, of which this is a very good example, scarcely known beyond its Parisian owners.

JULES AIMÉ DALOU (1838–1902).
The Peasant.
This is a smaller version of the life-size figure in the Louvre. It belongs to the last few years of the sculptor's life, and in its dignity and directness it reflects his intense feeling for the Republic and for the working men and women of France.

JEAN-BAPTISTE-ANDRÉ [illegible],
La baccante [illegible]
plaster, signed.
This bust is one of [illegible] reflects the artist's evident [illegible] the formal grandeur of the Second Empire style to a lighter, more delicate [illegible] looks back to the eighteenth century.

ALBERT ERNEST CARRIER BELLEUSE
1824–1887).
Sappho,
terracotta, signed.
This is a very unusual subject, and style, for this sculptor. The form of the signature suggests a period late in the artist's life, and it may be that one of his assistants, possibly even the young Rodin, had a hand in this powerful figure.

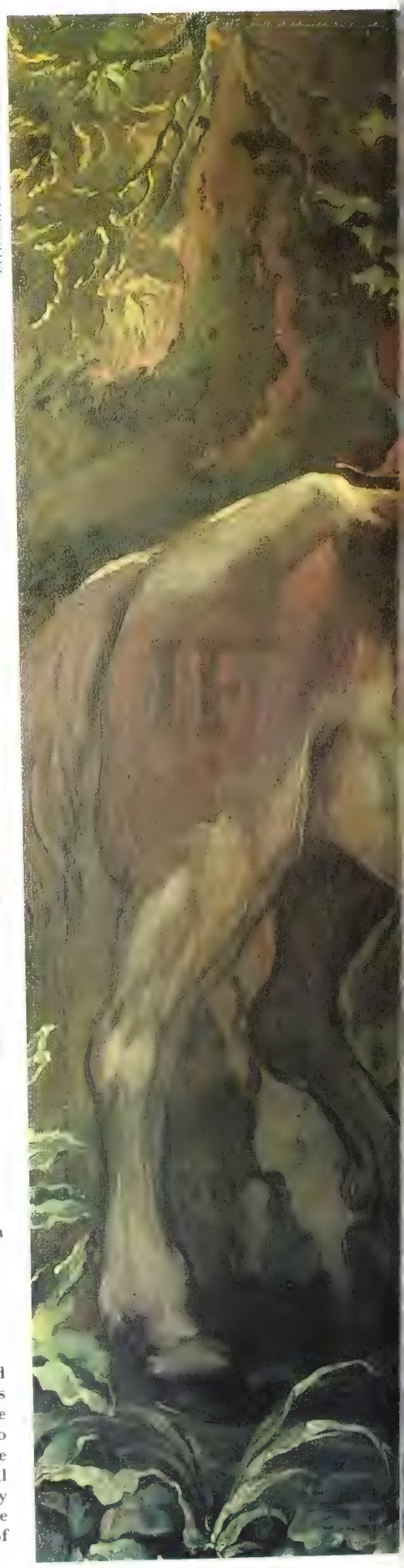
JULES AIME DALOU.
The Woman of Boulogne
The life-size terracotta exhibited at the Royal Academy in 1872 was bought by George Howard, Dalou's first patron in England; the subject was also treated by Legros. There are related pieces, notably the bust, more often seen than this model which Dalou himself edited in terracotta.

ROBERT WLERICK (1882–1944).
Therese accroupie.
Rodin was the first to notice Wlerick's disciplined spontaneity and the contemplative quality of his works. Wlerick preferred to take the people he knew best as his sitters. The model for this work was an eighteen year old maid in the household.

AUGUSTE RODIN (1840–1917).
France, bust of Camille Claudel.
Camille Claudel, the sculptress, was Rodin's collaborator and mistress for fifteen years. The bust forms a monument to the three hundredth anniversary of the discovery of Lake Champlain, This bronze was cast by Georges Rudier.

ARISTIDE MAILLOL (1861–1945).
Young girl holding her foot,
executed in 1923. Alexis Rudier cast five out of six. The chasing and patination of the bronzes he performed himself or supervised rigorously. His work is not divisible into periods and styles. It is totally free of literary overtones.

EDGAR DEGAS (1834–1917).
Dancer looking at the sole of her right foot.
This is one of a group of four different studies of the subject in wax, all of which were cast. Millard dates the work between 1900 and 1910. Essentially it is a study of movement. The wax is in the Louvre, the gift of Paul Mellon.



NATIONAL PORTRAIT GALLERY, LONDON

Isaac Fuller and Charles II's escape from the Battle of Worcester

Malcolm Rogers

Left ISAAC FULLER.
Charles II at Whiteladies, c. 1660–1670, 74 × 94 inches.
On 22 August 1651 the young Prince Charles was proclaimed King by royalist forces at Worcester. On 3 September Cromwell and his army entered the city and the King was forced to escape. At 3 o'clock the next morning Charles arrived at Whiteladies, home of the Giffard family and there he disguised himself. Members of the Penderel family, dependents of the Giffards, came to his aid. Fuller shows Charles being dressed by Richard Penderel, not, as was the case, in the hall of Whiteladies, but outside a rustic building, with Humphrey Penderel's mill behind on the left. His breeches are blue rather than green. The canvas is signed with initials above Richard's head.

Right ISAAC FULLER.
Charles II on Humphrey Penderel's Mill Horse, c. 1660–1670, 84 × 94 inches.
On 7 September Charles was moved to Old Mosely Hall, home of the Whitgreaves. His feet were too sore to walk, and he rode instead on the old mill-horse belonging to Humphrey Penderel. Charles is said to have complained that this 'was the heaviest dull jade he ever rode on', to which Humphrey replied, 'My liege, can you blame the horse to go heavily, when he has the weight of three kingdoms on his back'.

ISAAC FULLER.
Charles II in Boscobel Wood, *c.* 1660–1670, 84 × 73 inches.

On 6 September, after an abortive attempt to cross the border into Wales, the King and Richard Penderel arrived at Boscobel House. Penderel returned with Colonel William Careless to the wood, 'where they found His Majesty sitting on the root of a tree' – the incident depicted by Fuller. It is notable that Fuller throughout the series shows Charles, not as the boy of twenty-one he was in 1651 but as a much older man, perhaps as late as 1670. The picture is signed with initials on the brim of Penderel's hat.

ISAAC FULLER.
Charles and Colonel Careless in the Royal Oak, *c.* 1660–1670, 84 × 124 inches.

The rest of the day of 6 September Charles spent sleeping in the lap of Colonel Careless in a thick-leaved oak tree in Boscobel Wood, into which they had been helped by the Penderels. This is the largest and central canvas of Fuller's series: it stresses the King's exhausted state, and, like the rest of the group, the absolute loyalty of his humble subjects who were prepared to harbour him. The canvas is almost filled by the enormous Royal Oak. Fuller's broad and vigorous technique – quite unlike the much more refined technique of his portraits, and more that of a theatrical scene-painter – emphasises the tree's sinuous life, and makes great play with the varied fall of light and shade on the leaves, recalling the Flemish *verdure* tapestries of the period.

The National Portrait Gallery, London, has recently bought at Christie's five large canvases by the seventeenth-century English artist Isaac Fuller *c.* 1610–1672 representing episodes in Charles II's escape from the Battle of Worcester in 1651. They are the most substantial examples of Fuller's decorative work to survive and are a key document in the development of English history painting. So much of Fuller's work has been lost – not necessarily for ever – that these paintings provide a valuable clue for dealers, collectors and historians.

From his self-portrait in the National Portrait Gallery, Isaac Fuller looks out with an engaging directness, tinged with melancholy; he holds to him the attributes of an artist and connoisseur – a plaster bust and a small bronze of a triton – while his idiosyncratic dress suggests to modern eyes something of the Bohemian manners which it is now traditional to associate with the artist's life. The paint itself is applied with boisterous bravura, and gives to the central figure a flamboyant, larger than life quality, which is emphasised by the boy – possibly one of the artist's sons – who looks up at the magnificent head with concern.

It is ironic that the artist whose physical presence this portrait communicates so powerfully, should in historical terms be a shadowy and remote figure. His date of birth is not certainly known, and his early career is a complete mystery. From his maturity only a handful of distinctive and distinguished portraits survive, while of his work as a decorative painter, on which his contemporary reputation seems mainly to have rested, almost everything has been destroyed – by time and by changing artistic fashion.

By the early 1640s, aged about 30, Fuller was in Oxford, where his fellow artist William Dobson was painting the members of the Civil War court of Charles I, temporarily established there. Probably in the later 1640s, no doubt partly motivated by a desire to escape from the troubles of the war, he went to France, where he studied with the decorative painter François Perrier, in whose

ISAAC FULLER.

Charles II and Jane Lane riding to Bristol, c. 1660–1670, 84 · 94 inches.

After spending two days in hiding at Moseley, Charles was moved at night to the nearby house of Bentley Hall in Staffordshire, home of Colonel Lane and his sister Jane. She had recently obtained a pass from the Governor of Stafford for herself and a man 'to go into the West', and it was under the guise of 'Will Jackson', a tenant's son, 'ordered to ride before Mrs. Jane Lane as her attendant', that Charles escaped from the neighbourhood, reaching Bristol on 12 September. This is the most vigorous and romantic of the subjects treated by Fuller. The King's prancing horse is possibly influenced by Rubens' equestrian portrait of the *Duke of Buckingham* (destroyed).

As it happened, Charles' troubles were not to end for another month, for at Bristol the hoped-for ship to France was not to be found, and it was not until 15 October, after a month of depressing wandering and hiding, that he finally embarked from Brighthelmstone (Brighton) in the *Surprise*, arriving in France the next morning.

drawing-book, 'Un Libro da designare', a series of fifteen etched plates. No decorative work is known from this period, and it is perhaps more likely that opportunities for such commissions did not arise until the more stable years after the Restoration of 1660.

Fuller's work as a decorative painter i sharply divided between Oxford an London, between sacred and profan

DAVID DES GRANGES.
Charles II, *c.* 1651, 1 [illegible] inches.
This miniature, perhaps one of thirteen ordered from Des Granges by the King in 1650, establishes the appearance of the young King at the time of the Battle of Worcester in strong contrast with Fuller's image.

ISAAC FULLER.
Self portrait, *c.* 1670, 49[illegible] × 39[illegible] inches.
The boy's head on the left, which had been overpainted, was uncovered in a recent restoration. A version by Daniel Rawlinson is in the Bodleian Library, Oxford, signed and dated '*1670*'.

respectively. In Oxford he decorated chapels; in London taverns. For Wadham College he painted a *Last Supper*, and for Magdalen College chapel a *Last Judgement* with the founder of the college William of Waynflete rising from the tomb, in which, as one commentator noted, he 'imitated the manner of Michaelangelo with success, introducing among the damned the portrait of an ostler at the Greyhound Inn, near the College, who had offended him'. His work at both colleges has been destroyed. For the chapel of All Souls College he painted in *c.* 1660 a *Resurrection*, which was seen there by the diarist John Evelyn in 1664, who considered it 'the largest piece of fresco painting (or rather in imitation of it, for it is in oil of turpentine) in England, not ill designed but too full of nakeds for a chapel'. A few fragments of this large work, a hectic imitation of Michaelangelo, which was formerly thought to have been entirely destroyed, were recently rediscovered, and are now on view in the ante-chapel at All Souls.

Perhaps more in keeping with Fuller's contemporary reputation for conviviality are his tavern decorations, of which not a single fragment is known to survive. Among a number of such commissions he adorned a 'large stately room' at the Crown Tavern in Smithfield with mythological scenes; while the Mitre Tavern, Fenchurch Street, was decorated throughout with life-size panels of mythological subjects, of gods and goddesses, with the emphasis on Bacchic and erotic elements – the overmantel was Bacchus, Ceres and Venus embracing; the seasons were depicted between the windows, while on the ceiling, in an irreverent but appropriate touch, were two angels supporting a mitre. For the theatre he painted an *Elysium* for John Dryden's play *Tyrannic Love* at Drury Lane in 1669.

The five canvases now in the National Portrait Gallery fall outside this neat division of subject, for they are the only true history paintings by Fuller recorded, and all the more original because they take a subject from contemporary history. They are also exceptional in that they are the only decorative scheme by the painter to survive more or less intact, though, of course, not in its original location. Nothing certain is known of the circumstances of the commission, though the paintings must obviously date from after the Restoration and have been commissioned by an ardent royalist. They were first recorded in 1744 in the sale of pictures formerly belonging to Rachel, Viscountess Falkland, and it is possible that either she, or her first husband Henry Cary, 4th Viscount Falkland (1634–63) or her second, Sir James Hayes (fl. from before 1670–1693) commissioned them.

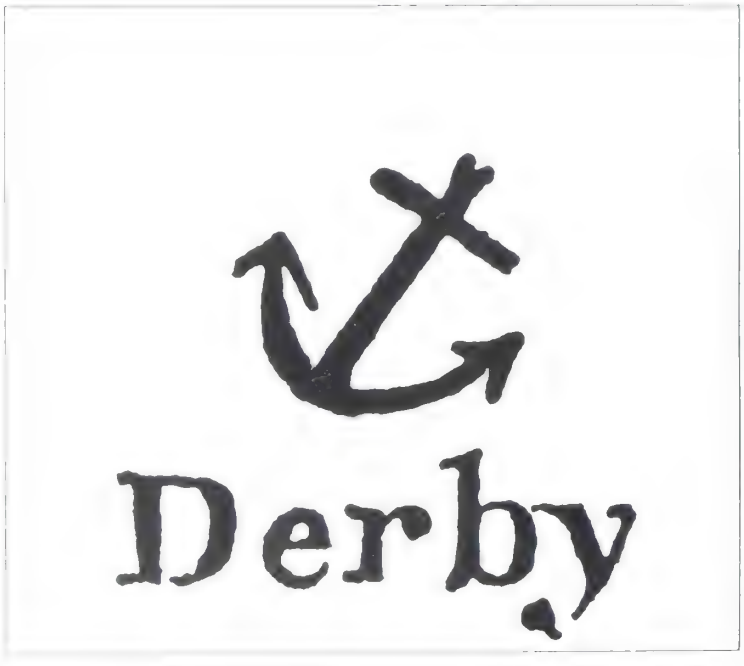
The story of the escape was well known: as Samuel Pepys noted, Charles himself delighted in telling it, and the many printed accounts, paintings, medals and prints on the subject of 'his sacred majesty's most miraculous preservation' testify to its enormous popularity. Fuller's is the most ambitious pictorial treatment of the story: he chooses his incidents carefully, and treats them with a compelling directness and simplicity.

The problems of overglaze transfer-printing

Norman Stretton

English porcelain is one of the most complex subjects for collectors. There were so many factories in existence, trading off knowledge and skills, full of commercial and sometimes personal rivalry, that a complete knowledge of the subject is a lifetime's work. Even then, new discoveries, hanging on the chance acquisition of a single item, can overtake certainties, or confirm an argument.

Derby mark of William Duesbury, after 1770–1784, red.



Derby mark, rare, of Richard Holdship, c. 1764/9.

Although one of the early factories to produce porcelain, Derby made no efforts to emulate Worcester and Bow by [illegible] Richard Holdship, who had been associated with printing at Worcester, joined the Derby firm. Holdship's agreement with Duesbury and Heath, the then partners of the Derby China Manufactory, was to reveal the secrets of making soapstone porcelain and to introduce printing in 'enamel and blue'. Derby blue printed wares are well known although production must have been comparatively small and the quality is often poor with the printing blurred and indistinct. Despite the assistance of Holdship the underglaze blue printing of Derby could not match the blue printed wares of Worcester, Bow and other contemporary factories with whom they had to compete.

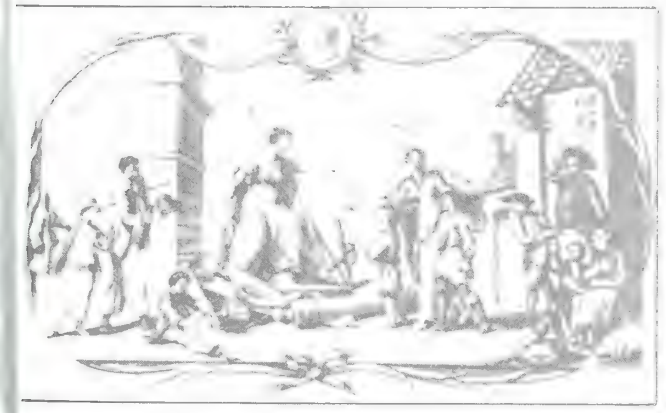
Holdship apparently also made some attempt to print in enamel but examples on Derby porcelain are extremely rare. One specimen of his work is a mug in the Royal Crown Derby Museum printed in black with portraits of George III and Queen Charlotte inscribed *Crowned Sept 22nd 1761*. In between these portraits are two figures of Britannia, one seated, the other standing; beneath them is the word 'DERBY' with an

Mug by Richard Holdship of Derby depicting the *King of Prussia*, a *floral spray* and a *butterfly*, printed in puce.
Overglaze printing on Derby ware is extremely rare
and only two other examples, apart from this recently discovered mug, are known.

Sutton Hall, a few miles from Chesterfield. The '*Distressed* [illegible] has a legend '*Hear all* [illegible] concerning significance [illegible] by Samuel Wale engraved by T. Major and used as a frontispiece for 'A Letter from a Member of the Marine Society' published in London by Joseph Hanway in 1757. All the figures on this design were used on the rare 'Marine Society' bowls made at Worcester. Another example of the use by Holdship of the *Sutton Hall* print [illegible] Derby dish which was sold at [illegible] April 1973. The print was very blurred and obscured by blobs of glaze which had pooled in the centre of the dish.

A third example of overglaze printing on Derby porcelain has recently come to light on a bell-shaped mug decorated with a [illegible] portrait of the King of Prussia in armour adapted from the painting by Antoine Pesne. The print, which is rather indistinct and blurred, is in puce and is, as far as the author is aware, the only known example of Derby printing in this colour although Chaffers mentions a porcelain beaker-shaped cup printed in blue with a variation of the Worcester *King of Prussia* prints. No further record of this cup can be traced. Flanking the portrait is a floral spray printed upside down and balanced by a butterfly on the other side. This butterfly is of interest as the same copper plate was used to print in underglaze blue on a porcellaneous tureen from the other factory in Derby at Cockpit Hill, whose creamware was sometimes decorated with transfer-prints incorporating the Derby and anchor mark. This leads one to suppose that Holdship also had some connection with the Cockpit Hill Pottery [illegible] Derby Crown Works was not keeping Holdship in full employment – and we know that Holdship's letters to his employers constantly complain of his having no work for his presses – there seems to be no reason why Heath, who was a partner in both establishments, should not, with Duesbury's agreement, use Holdship for printing on Cockpit Hill wares. Several pieces of Cockpit Hill creamware are known with black transfer-prints incorporating the Holdship anchor.

Underglaze blue printing is one of the less common forms of decoration on Derby porcelain while overglaze printing is extremely rare, the three examples discussed being the only ones known to the writer. It may be that Duesbury, who was originally an independent painter and decorator of porcelain did not care for transfer-printed decoration and engaged Holdship more to obtain his recipe for a porcelain body which contained [illegible] because of his experience of transfer-printing.



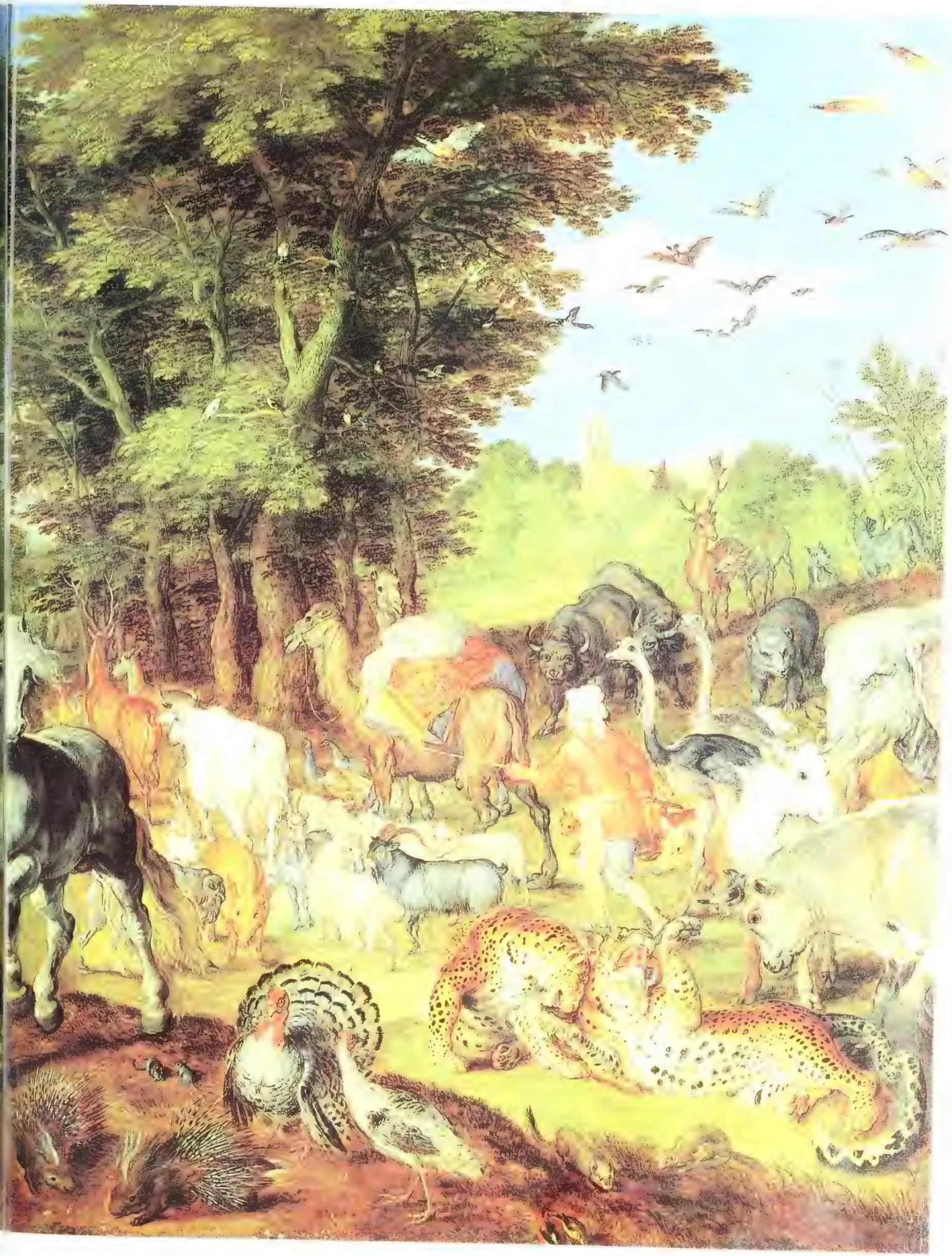
Above. **Frontispiece to 'A Letter from a Member of the Marine Society' showing *Britannia* and the *Distressed Family* as illustrated on the mugs.**

Top ***George III, Queen Charlotte* and *Britannia*, coronation mug, 1761, black printed, marked with rebus for Richard Holdship (anchor). Figure of Flora as earth from a set of the elements – also known as Britannia or Europa.**

Right and left ***Distressed Family* group, *c.* 1760, pale grey porcelain, black printed transfer, in bubbles '*We will got to Mr. Clark's*' and '*I am almost perished*', the reverse depicting *English hospitality*, transfer, landscape with hall (Sutton Hall), unmarked on base, but with small anchor with '*Derby*' written underneath Sutton Hall transfer on bottom right of landscape. Height: 14.7 cm.; Width (including handle): 13 cm.**

Jan Brueghel the Elder

Christopher Brown



JAN BRUEGHEL THE ELDER.
A Paradise Landscape,
signed and dated '*1613*', 21½ × 33 inches.

PRIVATE COLLECTION, LONDON

JAN BRUEGHEL THE ELDER.
Harbour scene with Christ preaching,
signed and dated '*1599*', 10⅝ × 14 inches.

Until [illegible] the Brod Gallery, London is holding an exhibition of paintings by Jan Brueghel the Elder. The first comprehensive painting in the exhibition was [illegible] by Dr. Klaus Ertz, the Austrian Director of the Hofburg Museum in Linz. Dr. Ertz [illegible] of Jan Brueghel's paintings, which is to [illegible]

Jan Brueghel's paintings [illegible] ard, are from private collections. It is [illegible] important loans from public institutions. Among them, the Rijksmuseum has lent its *Latona and the Lycian peasants*, the Vienna Akademie *The Banquet of Odysseus and Calypso* and the Johanneum at Graz an *Allegory of Death*, which is on an unusually large scale for the artist (119 × 164 cm.).

Dr. Ertz has chosen his exhibits with a view to clarifying three particular aspects of Jan Brueghel's *oeuvre*. In the first place, he has taken care that all the exhibits are by Jan Brueghel the Elder himself. He believes that many of the paintings currently attributed to Jan are by his son, and his *catalogue raisonné* will drastically prune the accepted *oeuvre*. Secondly, he has paid particular attention to Jan's role as a collaborator with other Flemish painters. There are examples of Jan's collaboration with Hendrick van Balen, with Frans Snyders, with Joos de Momper and with his friend and Italian secretary, Rubens. Finally, and for this reviewer this is the most interesting art historical aspect of the exhibition, Dr. Ertz has included a large group of early works, paintings from the 1590s, some painted in Italy and others in the years immediately following Jan's return to Antwerp. *The Huntsmen in a Wood* shows the strong influence of the Frankenthal School and in particular of Gillis van Coninxloo, while the *Seashore with Ships* displays the young painter working in the style of his host in Rome, Paul Bril. By 1597, the date of the *Christ preaching on the Lake of Galilee* in a West German private collection: an autograph version of the 1598 painting in Munich, Jan Brueghel's own distinct and unexpectedly robust artistic personality has emerged, fusing these two powerful influences with his own Antwerp heritage. In his choice Ertz has

JAN BRUEGHEL THE ELDER.
Cart with a broken axle on a road through woods,
signed and dated '1611', 6¼ × 9 inches.

been careful to represent as many aspects of Brueghel's varied *oeuvre* as is possible in an exhibition of the scale. There are landscapes, mythological and religious paintings, as well as the more familiar still-lifes, flower paintings and flower garlands.

Jan Brueghel, so admired by his contemporaries, has been rather overshadowed by the prodigious reputations of his father and of his collaborator, Rubens. Jan was the second son of Pieter. His elder brother, Pieter the Younger, was content to cater for the apparently insatiable demand for repetitions of his father's peasant scenes. Jan, however, who (according to van Mander) had been trained in the art of tempera painting by his maternal grandmother Marie Bessemer, was more adventurous. He travelled to Cologne and then to Italy, arriving in Naples by June 1590. He stayed in the peninsula for six years. During his years in Rome (*c.*1592/4) he stayed with the Flemish landscapist Paul Bril, and adopted a style and a range of subject-matter very similar to those of his host. Bril painted small landscapes containing reminiscences of Pieter Brueghel the Elder's early landscapes and port scenes in a precise, almost miniaturistic manner, often on copper plates.

He entered the painters' guild in Antwerp in 1597 and only four years later, he was serving as Dean of the guild. His success within the guild was no doubt a reflection of his undoubted commercial and critical success in Flanders. He developed and refined the style of his Italian years. His subject-matter became more ambitious with the addition of religious, classical and mythological scenes, and his landscapes became more intricate. In particular, Jan came to specialise in flower painting as an independent subject, an element in landscapes, as garlands around religious scenes by other artists and in collaborations such as the supreme *Garden of Eden* in the Mauritshuis (The Hague) in which the figures of Adam and Eve are by Rubens. A further tangible sign of Jan's success was his appointment in 1609 as principal painter to the Spanish Regents of the Netherlands, the 'Archdukes' Albert and Isabella.

Matthias Winner's excellent work on Jan's drawings and now Ertz's reassessment of the paintings have caused us to look again at Jan Brueghel as a critically undervalued painter. For the opportunity to do so in this attractive exhibition, we must thank not only Dr. Ertz but also Thomas Brod.

There is a full catalogue (illustrated in colour throughout) which discusses all the exhibits and contains a detailed essay by Dr. Ertz.

LES
JARDINS
PAR
J.DELILLE

Above: **Romantic binding by Duphanil, 1834, velvet morocco-leather: compartments lined with red morocco-leather, gilt edged, with folders of half morocco-leather in violet. Containing in two volumes 'Les Roses' by Redouté (Paris 1828–1829). On sale in Paris at the Bibliothèque Esmerian, 11 December 1973 for 134,000 francs.**

Fine Bindings

Gérald Schurr

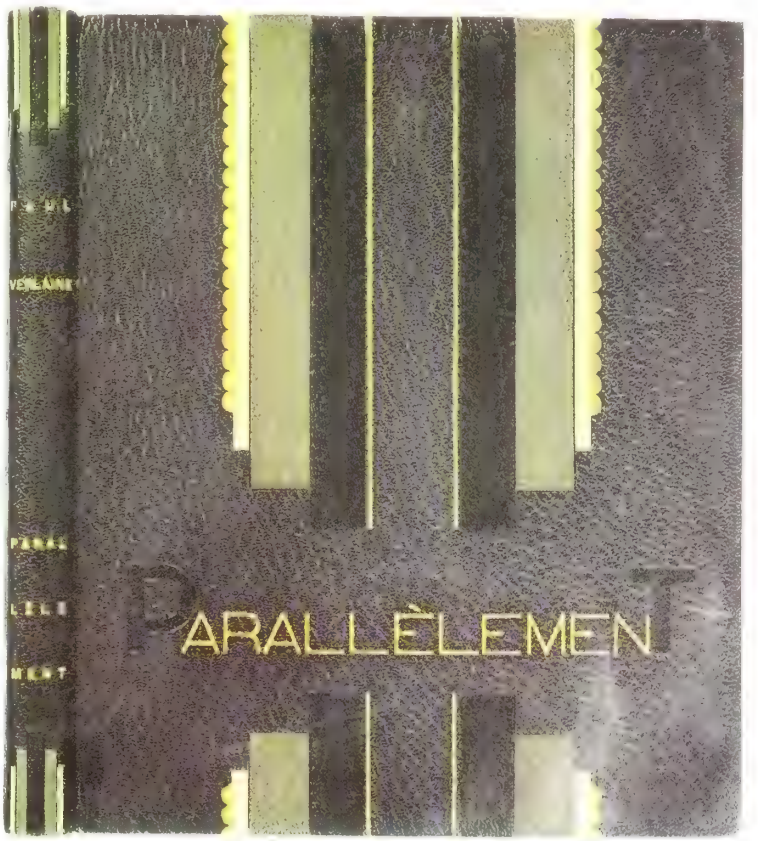
In Paris book sales the binding holds pride of place. Its good state of preservation is of supreme importance. Strangely enough, sixteenth-century bindings remain easy to find, and in any case command much lower prices than examples from the twentieth century. From the seventeenth and eighteenth centuries royal almanacs with coats of arms are much sought after for their aesthetic and historical value. Of a more modest nature, nineteenth-century books covered in charming floral bindings in a Romantic style are increasingly in demand.

However, sumptuous twentieth-century bindings are those which today's book lovers look for – particularly when signed by great names such as Paul Bonet, Legrain or P. L. Martin. Of special note are late nineteenth-century copies of Jules Verne and his 'Voyages Extraordinaires' in the Hetzel edition. Since 1976, prices have increased ten-fold for these works. The choice is still immense in this very healthy market, in which fakes are practically non-existent, and prices have risen an average of twenty per cent.

Left: **Binding executed at the Grand Châtelet for the collection of poems of the Abbé Delille: 'Les Jardins', Paris, 1808, calf with gold decoration on garnet-red lacquer. The book was sold for 70,000 francs at Drouot Rive gauche in Paris, 6 March 1979.**

Above: **Binding with the arms of the Comtesse de Chambord, containing a collection of 47 original watercolours which appeared in *La Mode* in 1848 and 1849.**

Below: **Binding by Pierre Legrain for 'Parallèlement' by Verlaine (illustrations by Bonnard), dark blue morocco-leather, vertical bands, fillet lines stippled in gold and with gilt indentation. Linings in grey buckskin, end papers of dark blue moire. Sold for 314,000 francs in Paris at the dispersal of the Bibliothèque Esmerian, 18 June.**



An Officer's heavy cavalry sword of 1788 by Durs Egg

Anthony W. Perry

Prior to 1788, which was the date of the first regulation specifying the kind of sword to be worn by each branch of the Army, the type of sword carried by each regiment was left to the discretion of the Colonel of that regiment. Examination of such written records as exist, and of the many military portraits of the period show that in spite of this freedom the kind of sword carried at any particular time tended to be similar in general style among similar regiments. The cutting edge of the sword, undoubtedly as powerful then as in modern times, was the most important part of the weapon. The early eighteenth century saw the introduction of the full-basket Scottish-style hilt which remained as the fighting sword of the heavy cavalry until the 1760s and in the case of the Royal Horse Guards until twenty years later. Swords of this general style are illustrated in the 1742 'Representation of the Cloathing Book' and in the series of pictures by David Morier painted in 1751. This set of regimental portraits show every regiment in the British Army and the cavalry paintings which show the sword, all show a full basket-hilt which gives complete all-round protection to the hand. The vast majority of these swords are seen to be 'Scottish' type basket-hilts. In addition to these classical basket-hilts, during the 1730s and '40s some very ornate hilts appeared reflecting the Rococo taste of the period, and later in the 1760s variations on the basic classical basket-hilt design emerged. Between this decade and the 1780s a wide variety of hilt designs appeared ranging from the relatively simple with a heart-shaped guard to the much more complicated and ornate swords shown in the portraits of Henry, tenth Earl of Pembroke, Colonel of the Royals, painted by Sir Joshua Reynolds in 1767/8 and the series of portraits of the officers of the 1st Troop of Horse Guards painted between 1782 and 1786.

Among this wide variety of swords which were in use in this period there was a sword with three bars and a slot hilt which is thought to be the model for the 1788 regulation. This kind of sword exists today marked for two regiments, the Carbineer's and the Inniskilling.

On 3 January 1788 a circular from the Adjutant General went to all the commanding officers of heavy dragoon regiments. 'It being His Majesty's intention to have an inspection of all the regimental swords in order to fix upon one for general use . . . you will forward to this office one of the uniform swords at present worn by the private men of the regiment of dragoons under your command'. As the result of a meeting of the Board of General Officers on 31 March 1788 the following recommendation was made: 'The hilts of the swords for the regiments of Dragoon Guards and Dragoons should be half-basket, the form as those of the 6th, or Inniskilling, Regiment of Dragoons – the grip from the guard to the point of the button to be $7\frac{5}{8}$ inches – the blades to be 3 feet 3 inches from the guard to the point – the breadth of the blade at the shoulder to be one inch and five-twelfths – and the back to be

three-eighths of an inch thick and to finish about fourteen inches from the point'. On 31 May 1788 a further recommendation was made that 'officer's swords of all regiments of cavalry to be uniform with the men's'.

As a result of unsatisfactory experience with this rather large weapon on 27 June 1796 a General Order was issued as follows: 'Heavy Cavalry. The swords having been found from long and repeated experience to be unmanageable owing to the length of the blade and the weight of the hilt, a sword 35 inches long in the blade is to be substituted for those now in use, and the rivet which fixes the back of the hilt to the middle of the handle must go through the shank of the blade; and the back to be well riveted near the guard. The shank of the blade to be large and the top of the scabbard made to take off for the easier repairing of the same, as p. pattern sent herewith'.

The officer's sword referred to by this regulation is illustrated here and remained in use throughout the Napoleonic wars. It is remarkable for the quality of the sword in general, by comparison with others, and in particular for the elaborately decorated blade which surpasses other known examples.

The sword is 40½ inches long, with the blade measuring 35⅛ inches from the hatchet point to the guard. At the shoulder the blade is 1⅞ inches wide and ⅞ inch thick. The false edge extends for 8½ inches from the point. The sword weighs 35 ounces. The grip is covered with black leather wrapped with three strands of twisted silver wire. A rivet holds the back of the hilt to the grip and presumably goes through the tang of the blade as required by the regulations. The guard has the original buff-leather liner intact including the leather thong which joins the liner together where it is split from the back of the handle to the rear of the hilt to allow it to be placed in position.

The guard of the hilt incorporates scrolls and the so-called 'ladder' pattern on the front of the hilt. A slot for a sword knot is evident on the top of the hilt near the juncture with the handle. This specimen is also unusual in that it has languets extending downwards from the guard of the hilt. Most examples do not have this feature although it is illustrated in the portrait of Captain Henry Gee Bolders Barnard by William Owen in 1814.

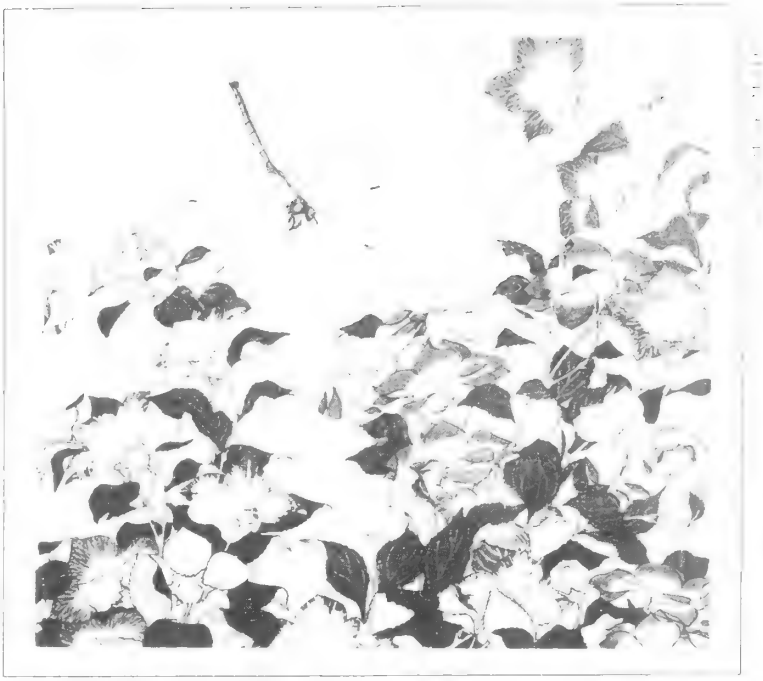
The blade is elaborately decorated on both sides in the frosted and polished steel style. This process left the background matt in appearance and highlighted the raised design in bright metal. One side has as its principal features the Royal cypher under the Royal crown; a trophy of arms surmounted by a Grenadier cap and with a shield with the Union flag in the middle, another crown over a delicately executed thistle and, lastly, a mounted Dragoon with a straight simple cross-hilted sword extended over his head. The other side is of even more interest. This has an angel blowing a trumpet near the point; the Royal coat of arms in the pre-1801 fashion; the cross of Saint Andrew being held by the saint within the motto of the Order of the Thistle '*Nemo me impune lacessit*' surrounded by foliage and thistles; a Highlander on foot in full tartan dress with sword and targe; and the initials of the owner 'AL'. The sword belonged to Abraham Ludlow who was commissioned into the 2nd or Royal North British Regiment of Dragoons on 11 May 1797. He appears again as [illegible] in March [illegible] and exited the regiment on 24 October [illegible]. On the same side of the blade almost [illegible] of the langnet there is a very small [illegible] signature which reads *[illegible] Rose*. Almost certainly this is William Rose who was a well known engraver of guns at this period. It is rare if not unique to find a British military sword with a signed engraving.

The scabbard is of steel with two carrying rings and a detachable top, although the heads of the two screws which originally held the top in place on the underside have been filed off. On one side between the top ring and the mouth of the scabbard is an oval with the inscription '*D. Egg. Haymarket London*' in it. The *Journal of the Arms and Armour Society*, Volumes VII, No. 9 to and 11-12 published in 1973 contain extensive articles by Claude Blair on the Egg family. Briefly, Durs Egg arrived in England sometime prior to 1772 and quickly became established as a master craftsman gunsmith. From 1779 until 1815 he was at the peak of his career and produced very high quality work – notably Ferguson rifles, the experimental Egg carbine, rifled muskets, the Baker rifle and many pistols. He moved to the corner of the Haymarket and Coventry Street in 1786 where he traded until 1805. His trade card of this period reads '*Egg, Gunmaker to their Royal Highnesses the Prince of Wales Duke of York etc. etc. etc. Corner of Coventry Street Haymarket*'. In addition to firearms Egg also supplied edged weapons to the Board of Ordnance. It is thought that about half-a-dozen of his regulation edged weapons exist, of which this 1796 model is an excellent example.

Flowers in Art from East to West

Briony Llewellyn

In the Year of the Garden, the Prints and Drawings and the Oriental Antiquities departments of the British Museum have combined forces to present a survey of the ways in which occidental and oriental artists have depicted plants and trees of all kinds in paintings (except oils), drawings and prints. In Europe the desire to analyse and record the structure and form of plants has been uppermost and has found expression in the later mediaeval herbals, in the meticulously observed drawings of Dürer, Pisanello and Leonardo and in the increasingly accurate illustrations of artists like Le Moyne and Catesby. Alongside this scientific approach, however, has been a delight in flowers for their own sakes, seen particularly in the Netherlands in the seventeenth century in the work of Jan van Huysum and Jacob Marel and in France in the eighteenth and early nineteenth centuries in the work of Ehret, Redouté and their circles. A dual attitude is evident in the English coloured mezzotint illustrations to R. J. Thornton's 'Temple of Flora' (1799–1807) and as in Chinese and Japanese painting, the essential character of the plant has been expressed rather than its structural detail. In the Near East and India floral art has been primarily decorative, while in the Far East the flower has been a means of artistic expression and the desire to understand and represent its essence has been predominant. This is evident in the early painting of Sung China and in the brilliant brushwork of monochrome ink paintings, although in later centuries there was a greater tendency to prettify at the expense of naturalism. But in all the examples, whatever the motives and whatever the means, the end product displays the painter's sympathy with his subject and his sheer delight in the artistic portrayal of the flower or plant.



Above KITAGAWA UTAMARO. Japan, 1787.
Balloon flower and gampi (*Platycodon grandiflorus* and *Lychnis cotonata*), opening from the woodblock printed book, 'Ehon Mushi Erabi'.

Below JACQUES LE MOYNE DE MORGUES.
Wild daffodil (*Narcissus pseudonarcissus*), watercolours and bodycolours, French, 1585. By a French Huguenot artist, this reveals European artists' ability to analyse a plant's structure.

Far Left **School of JEAN BOURDICHON.**
Red clover (*Trifolium pratense*), detail from 'Hours of Anne of Brittany', *c.* 1510. Like many a border from a mediaeval manuscript, this is an attractive indication of the artist's contemplation and enjoyment of the natural world.

Above Left **MARIA SIBYLLA MERIAN.**
Hog plum (*Spondias mombin*), watercolours and bodycolours, *c.* 1700. Fascinated by insects, Maria Merian visited Surinam for two years from 1698 to draw them from nature; her researches resulted in a large number of paintings and drawings not only of insects but of plants, flowers and fruits, over which insects fly, crawl or burrow.

Left **Formerly attributed to the EMPEROR HUI TSUNG (reigned 1101–1126)**
Common gardenia and lichees with birds (*Gardenia jasmineoides* and *Litchi chinensis*) from a handscroll in ink and colours on silk. Hui Tsung was the greatest aesthete and patron of all the Chinese emperors, and painted competently himself. The intensity of vision which this painting displays is very different to the later decorative flower and bird pictures of East Asia.

Flowers on the Art Market

Most of the best examples of botanical art are to be found in museums, but drawings and prints of flowers frequently do appear on the art market. Often these are by little-known amateur artists who produced attractive and accurate records of the plants they observed, but occasionally, as at Peter Mitchell's recently, a marvel of virtuosity by Redouté turns up. Here are a few examples which have recently been for sale in London. This gives some idea of the diversity of style and execution which is available to collectors.

ANDREW HALL NDS

Above: WILLIAM WARD after Philip Reinagle.
The Superb Lily, published London, 1 June 1799, mezzotint, partly printed in colour and partly coloured by hand, 4.8 × 3.5 cm.
One of the illustrations to R. J. Thornton's 'Temple of Flora' (1799–1807).

Below: BEATRICE PARSONS (1870–1955).
July flowers, Oaklands, Rugeley, signed, watercolour, 17.8 × 13.3 cm.

CHRISTOPHER WOOD

MELVILLE ANDERSON

Above: YAMAMOTO BAIITSU (1783–1856).
Heron and Lotus,
Japanese scroll painting *(kakemono)*, ink and colour on paper, signed '*1804; Summer; Baiitsu-jin*', sealed: Yamamoto Shinryo, 50 × 111.5 cm.
Baiitsu was one of the two greatest painters of the Nanga School which flourished during the eighteenth and nineteenth centuries. The compositional technique and soft colours for which he is noted are evident here.

(Above) ANONYMOUS, early eighteenth century.
Mandragora and *citria*, inscriptions in German and Latin, watercolour and brown ink, 35.6 × 22.9 cm.
Similar botanical illustrations were found in Mexico, and were probably by an amateur German artist visiting there.

COMMELARIN-ALLEN

HARTNOLL AND

Above: CALCUTTA ARTIST (1801–1804).
Castor-oil plant, gouache and watercolour.
This was probably painted at Sibpur on the Hoogly, and is one of six drawings taken from the collection of James Nathaniel Rind who lived in India from 1778 to 1804. It is probably by one of the Mughal-trained artists employed by the Marquess Wellesley, the Governor-General in Calcutta in 1801, to draw specimens for the East India Company.

JOHN MICHELL ANDSON

MICHELL ANDSON

Above: CHU LIEN (nineteenth century).
Flowers, insect and rock, Chinese fan painting, ink and colour on silk, sealed: Ku-chuan.
This painting is one of a pair, the other being dated in the autumn of 1876. Much of the work of this famous nineteenth-century painter and teacher, who lived in Shanghai, has survived, particularly fan and album paintings, which are popular with collectors.

Left: PIERRE-JOSEPH REDOUTÉ (1759–1841).
Roses, gouache on vellum, signed, 26.0 × 20.3 cm.

Delacroix to Picasso

French Master Paintings

It has come to be the season for spectacular exhibitions in London and Paris, especially in the field of painting. Galerie Schmit have staged a remarkable display of French art, covering all the main developments between Delacroix and Picasso, a total of roughly ninety canvases designed to rivet the attention of visitors, and tempt collectors. It is the best exhibition of its kind for many years, even though Galerie Schmit mounts similar shows as a regular feature of their calendar.

Delacroix is represented by a small painting dating from 1829, *Chevaux à l'écurie*. The strength of the exhibition lies in the middle and later years of the nineteenth century; Corot, Lepine, Boudin, Manet, Fantin-Latour, Pissarro, Monet, Degas, Cézanne, all are well represented. Boudin is an artist much favoured by the gallery, and five of his works are displayed, ranging in place and style from two Trouville scenes painted in 1869 and 1879 respectively, to a late (1895) and magnificent view of Venice, *Le Zattere, vu de la Giudecca*. The Manet *Marine à Berck* is one of the 'stars' of the show; it formed a part of several notable collections in the past, including that of Baron Hatvany in Budapest. Of the Impressionists, the Cézanne *Le Village de Gicourt* and the Degas pastel *La Conversation* take pride of place, supported by three exceptionally fine Renoir portraits.

Coming into the twentieth century, Cross, Marquet, Vlaminck, Vuillard, Signac, Utrillo, Bonnard, Dufy and Derain contribute paintings in a variety of styles, together with a small but highly interesting selection of sketches, drawings and watercolours. Chagall and Picasso stand alone at the end of the chronology; Picasso's *Personage Espagnole* dating from 1969 rounds off this outstanding presentation of French painting.

The great advantage of an exhibition of this kind is that the viewer is not distracted by insistence on a particular theme or school. There, to admire or ignore, are nearly a hundred paintings with nothing to link them save the fact that they are French, and reveal something of the quality of French civilisation between the era of Charles X and that of General de Gaulle.

GERALD SCHURR

MAURICE DE VLAMINCK 1876–1958.
La maison blanche, 45 × 55 cm.
Vlaminck was an ardent 'fauve', and in this painting the strength of colour, the purity of pigments squeezed straight from the tube, reflect the emotional intensity of this group of artists.

The Commissariat, June 1969

Sisley.96

Above, far left: BERTHE MORISOT 1841–1896.
Jeune fille assise sur la falaise au Portrieux, 38 × 55 cm.
Morisot was both Manet's pupil and sister-in-law. His influence is apparent in this tender composition.

Bottom, far left: ALFRED SISLEY 1839–1899.
Les Bords du Long, 60 × 81 cm.
This painting dates from 1896, and belongs to a group of landscapes composed in the last years of the painter's life. Eight of these were exhibited at the Exposition Universelle of 1900.

Above: EDGAR DEGAS 1834–1917.
La Conversation, 34 × 66 cm.
Painted in 1889, this pastel dates from the years when the artist's sight began to fail, and he developed pastel as his principal medium.

Right: PIERRE BONNARD 1867–1947.
Château de Fontainebleau, 36 × 45 cm.
This painting dates from 1907, four years from the founding of the Salon d'automne.

OSCAR AND PETER JOHNSON LONDON

The Bay Hunter, 28¼ × 36 inches.

An artist who tired of painting

The work of Charles Hancock 1802-1877

Francis James

It is a little over a hundred years since Charles Hancock died, and in that time his reputation as an animal and *genre* painter has been extinguished completely. No major gallery in England considers him worthy of exhibiting, and though The Tate Gallery, London, owns *Lord Fitzhardinge with some of his hounds* the painting languishes in a warehouse. This obscurity is undeserved, since the quality of his work is unquestionable, and many of his wealthy patrons, who could well afford the best, repeatedly chose Hancock in distinct preference to other painters, such as J. F. Herring, whose names are today household words. A new appraisal of his life and work is now long overdue.

James Hancock, cabinet-maker of Marlborough Wiltshire had twelve children, of whom Charles was the youngest, born on 16 December 1803. His life was to a large extent bound up with those of two of his elder brothers, Thomas Hancock, who is remembered today as the 'father of the rubber industry', and Walter, who became the most successful of the early road steam carriage pioneers of the pre-Victorian era. Those of James Hancock's children who survived the family scourge of tuberculosis were privately educated in Marlborough, and it was at this seminary that Charles Hancock's talents were first discovered and developed. When they outstripped those of his schoolmaster, Hancock was sent to London to find a new master. There is a strong family tradition that it was James Stark senior to whom he was sent, and that he studied under him until Stark was obliged to return to Norfolk owing to ill health, in about 1817. Hancock probably followed him there, for he exhibited at the Norwich Society exhibitions of 1818, 1819 and 1820. Friendship with the Stark family is perhaps confirmed by Hancock's portrait some years later of 'Master Stark', James Stark junior.

In 1819 Hancock undertook a series of portrait studies of members of his family. The finest of these, suggesting a considerable if not precocious ability, was a small scale full-length portrait of his brother John, which was exhibited at the Royal Academy exhibition of that year.

When James Hancock died in 1821 Thomas Hancock bought a substantial house in the village of Stoke Newington, calling it Marlborough Cottage owing to the large number of Hancocks who moved in with him. Charles was one of them. These men of Marlborough became enmeshed in Thomas Hancock's attempts to unravel the mysteries of india rubber. Many hours were spent in the private laboratory known to the family as The Iron Door Room. One of these discoveries, involving rubber in solution, was found to be very effective in waterproofing ships' bottoms, and when the commercial potential was realised, a factory was established at Stratford, Essex. Charles and Walter Hancock were put in charge. Charles was from the beginning entirely captivated by industrial processes, and aware of and attracted by the great fortunes which could be made by them. He jealously watched the Stratford process being worked, so jealously that his partners, whose capital he was using, found it impossible to work with him. Charles Hancock soon had all the partners locked in litigation, which finally brought down the business, lost the process, and threw him out of a job.

The embarrassment that followed this *débâcle* forced him to move away from Marlborough Cottage. He took rooms in Reading where he advertised himself as an 'animal, subject, portrait and miniature painter'. Between 1824 and 1830 he exhibited some landscape and animal studies at the Royal Academy, The Society of British Artists, and the British Institution.

In 1824 he produced a portrait of the child actor prodigy Master William Grossmith of Reading, whose performances attracted great crowds. The portrait was engraved, and sold by Hancock at the performances. He was present at the trial in Bury St. Edmunds of William Corder, the notorious Red Barn murderer. His trial captured the nation's imagination, and thousands flocked to witness both the trial and the public execution. Again Hancock had something to sell to them. He made a lithographic sketch of the murderer which he was careful to have authenticated by the trial and prison officials as 'the most lifelike they had seen'. Moving among the crowds, Hancock sold his print well.

In 1828 he married Rebecca Hunt, daughter of the Vicar of Medmenham, Bucks. Marriage compelled him to seek a more regular and secure income, a situation exacerbated by the imminent arrival of their first child. By 1830 he was established in a studio at Tattersalls, where he began to perfect the technique of horse painting. Increasing dedication to his work resulted in a greatly increased output of paintings, and a much enhanced reputation. Hardly a major exhibition passed for many years after this time without some contributions from him. He worked hard, not only in the studio, but also at making useful contacts in the world of racing, a sport of which he was passionately fond. In 1833, one of his paintings *The Fox* was engraved by Parr for inclusion in the *New Sporting Magazine*. This was the beginning of demand for his works both in the original and in engraved form, which made him popular with the proprietors of sporting magazines, sporting printsellers and publishers of sporting books. With public approbation came patronage. By 1835 Hancock was established as one of England's favourite animal painters. His series of paintings of famous winners on the turf is his best known work; best known perhaps because they were engraved and published in aquatint by Rudolph Ackermann. Several of these horses had the distinction of being immortalised by both Hancock and J. F. Herring within a short space of time.

1840 saw Hancock at the height of his powers, and able to command a comfortable living from his busy practice. It has been thought that one of the reasons why he is not now better known is that he painted predominantly animal portraits. This is not true. Although most of his commissioned works were of particular animals, by far the greatest number of his paintings were of scenes of familiar life. Of the hundred and eighty paintings known to have been completed, and many more remain to be discovered, about one hundred and twenty are of the *genre* type. Of these *Returning from the Fair* is a splendidly lively example, inspired no doubt by his own memories of the Mop Fairs in his youth at Marlborough. It should be remembered also that he is known to have undertaken at least twenty-four portraits, including studies of such distinguished contemporaries as: Richard Tattersall Esq., Lord Douglas Saxby, Lord Middleton, Lord Fitzhardinge and James Stark junior.

Most men would have been satisfied perhaps to be at the top of their profession — not so Hancock. His ambitions lay beyond the limits of mere Fame — well out into the regions of Fortune. He began to become impatient with painting, he grew weary of it. Not that he could see only a comfortable future, but in the commercial exploitation of art, there beckoned a great fortune. While he continued to fulfil the obligations of a busy practice, he actively sought a discovery which would, bluntly speaking, make him a rich man.

In the pursuit of these objectives he was a frequent visitor at the Royal Society of Arts. At one of their meetings in early 1843 he obtained a sample of a new substance called *gutta percha*. This seemed to him exactly what he had been looking for, its plastic properties having endless applications in the manufacture of decorative articles. Experiments with Thomas Hancock confirmed his suspicions. He obtained the following year what amounted to a master patent for *gutta percha* manufacture, effectively giving him a head's start over his rivals.

The Watering Place, 45 × 60 inches.

found to be an ideal insulator, particularly for under-water cables. The problem was that no one knew how to make continuous insulated cable. The rewards looked limitless for the man who solved the problem. Hancock had for some time been using a machine designed by Bewley for making *gutta percha* tubing by extrusion. It was but a short step for Hancock to adapt Bewley's machine to cover cable. Hancock took it, patented the machine, and looked forward to the rewards. It was not to be so simple. Bewley claimed the machine was the property of the company. Hancock claimed it was his. Doubtless tempted by its vast potential, Hancock sought a solution at Law. He lost. As relations with Bewley were now intolerable, Hancock resigned, with a year's salary *in lieu*, and the hollow distinction of having invented the submarine telegraph cable.

For twenty years he struggled to regain his precedence. He went through two bankruptcies involving his brother Walter in both; the incessant difficulties and uncertainties claimed Walter's life. Finally Charles Hancock became a director of a new company, at an annuity for life of £1,000. Only his sheer perversity kept him alive so long.

His death in 1877 was not noticed by the journals or newspapers. The world of painting had long since forgotten him, as he had not been an active participant for more than thirty years. His industrial connections heaved a sigh, but of relief rather than remorse; his memory faded quickly. It is useless to speculate on his probable reputation had he continued as an animal painter. What is certain however is that there is much of interest in his life and the quality of his painting. Sir Walter Gilbey wrote of him in 1900: *If a man's work may be known, as we are told the man himself may be known, 'by the company he keeps', nothing is wanting to prove the merit of the artist whose paintings we thus find with those of the first masters of the day.*

No one has had a kind word to say about Charles Hancock since then. Perhaps it is time that The Tate Gallery unwrapped *Lord Fitzhardinge . . .* and had a long thoughtful look at it.

Border Collie in a Landscape, 27 · 64 inches

Returning from the Fair, 37 · 28 inches.

MARIO BUATTA

A New York interior designer

Interviewed by Patricia Warner

The Yellow sitting room in Mr. Buatta's former apartment in Manhattan.

them on the market. The prices are wild, of course. They used to sell for $5,000 or $6,000, now they are anything from $15,000 to $35,000. It takes a long time to find the best possible piece, keeping of course within the client's budget.

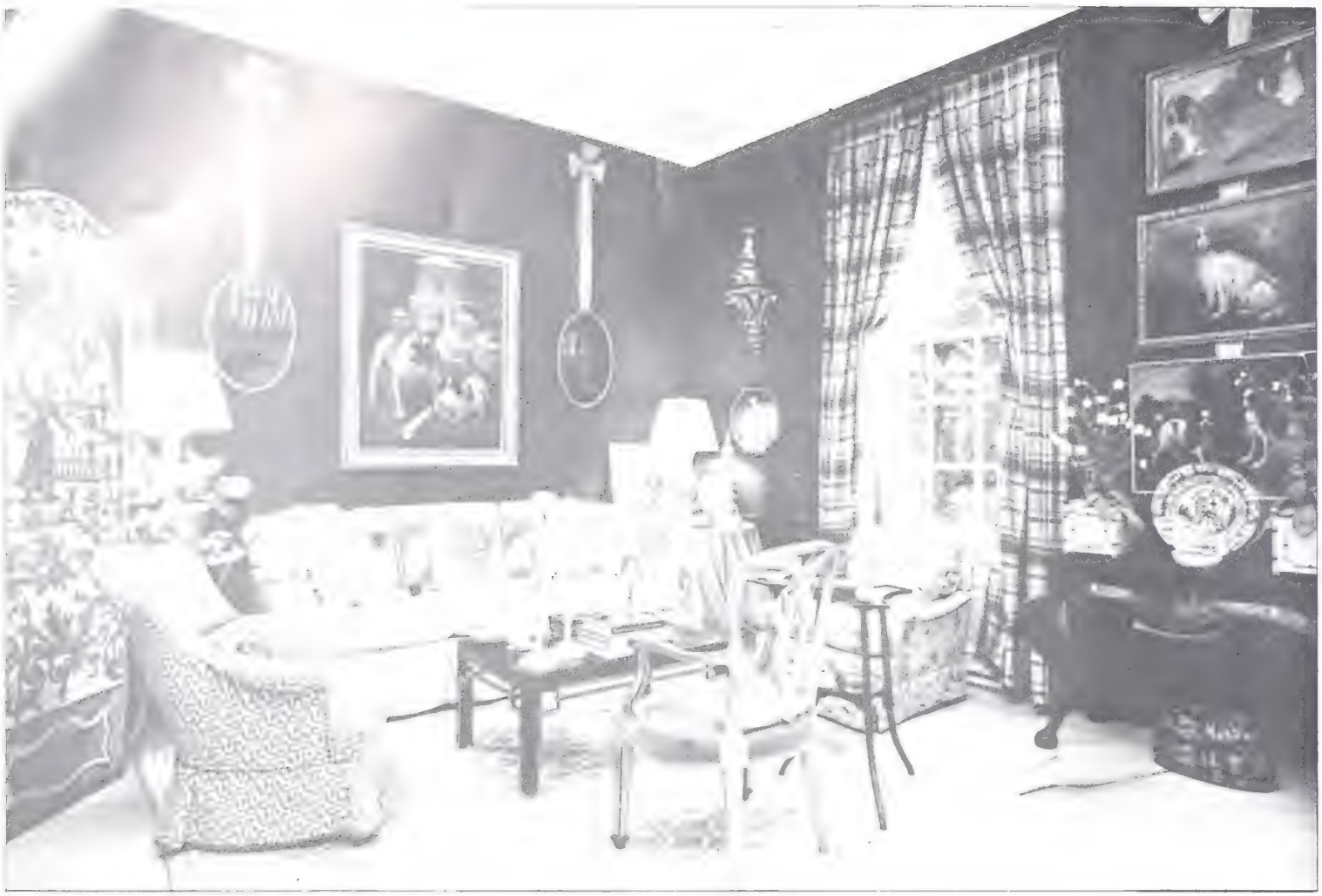
Q: *Do you still get a client who can afford to say, 'Get me two Louis Quinze chairs, whatever the price!'?*

A: Well! It sounds marvellous, but it depends. First of all you can't find such things anymore. They are just not readily available. The New York market is overflowing from time to time, but not always with what you want. And today there are so many more people in the antique business than there were before. Private dealers who work out of their apartment or house, shops . . . there are dealers in every category. They are building an antique market in New York's Barbizon Hotel at present, modelled on the Hypermarket in Kensington, London. It's just amazing. And prices keep going up and up. You might find a chair in one shop downtown; next week it's bought by a dealer midtown, then a dealer uptown, then a dealer crosstown. By the time it's sold to a private party the price has risen four or five times. Yes, once in a while someone will come to me and say find me a pair of Louis Quinze chairs, but they could no longer come to me and say find me a roomful of Louis Quinze furniture.

Q: *Culling second-rate pieces from among a client's present possessions; upgrading his or her collection. How do you cope with that?*

A: There are lots of situations like that. A house I've just completed had this problem. There were twenty-five rooms: an Elizabethan Tudor-style suburban monster, filled with – dare I say it – the dregs of what you used to find along 3rd Avenue in the old days. And the people thought they had great antiques, but what they had been buying were poorly made nineteenth-century reproductions of eighteenth-century furniture. When they moved to something smaller – a charming French country-style house of about fifteen rooms – I went to work and gradually I've been pushing their old pieces out. In the kindliest manner, you say, 'well, you just can't have *five* gallery-topped tables in one room . . .' and out they go. It's an education process; a sort of awakening on the part of the client.

I think about decoration as a process which grows with you. Which changes as you change. You travel; you collect things; people die and you inherit things; people give you things. Our rooms become living backgrounds, a reflection of what is going on in our heads. And whether a person is in a room or not, that room should look like that person. A room should look like you, but very few people understand that.



The Plum sitting room in the Manhattan apartment, featuring an eighteenth-century French screen, chairs from Italy, a Dutch eighteenth-century console table, and other furnishings from England.

Q: *[illegible]*

A: I think the young are first of all they [illegible] much when they're younger. And they do get influenced by fashionable trends: they all [illegible] Art Deco, or Art Nouveau. I look [illegible] people who [illegible]

Actually, what people ask for now are [illegible] They don't ask me for rooms like that, as I [illegible] I love [illegible] people feel the same. I do like mentioning names, but most people who hire designers like, for example, Joseph d'Urso, John Saladino, Ward Bennett [illegible] job are often new money people. They [illegible] they're worth a fortune. They go in for minimal living, firstly as an intellectual decision, and secondly because they had nothing to bring with them. They want something totally new; totally themselves. They want to buy a background.

When they come to me I give them a sort of Instant Heritage look! It sounds rather vile, but for some clients it makes sense. It gives them a façade to hide behind. However, it's easier to go from nothing to the clean, minimal environment look, than to the traditional. Finally, it's all a fantasy. An ego trip.

Q: *You are obviously fond of English things. How did it all begin with you?*

A: When I was young my parents lived in Manhattan. There was a lot of chrome and glass. I remember a chesterfield covered with chartreuse velvet with satin pillows. The rooms were very 1930s, with Mondrian-style carpets. And I hated it. To me it was cold and icy. An aunt, on the other hand, had this small brick house on Long Island filled with English chintz and a lot of Oriental pieces. She had a winter chintz and a summer chintz. This was what she loved and now I realise, so did I.

As you can see, I can't have a garden [here] so I have all these porcelain and china plant forms and paintings of flowers around me. I went to Europe and in England I became crazy about English country houses. But it was not until I was 26 years old that I first saw a room by the great John Fowler. It was Nancy Lancaster's house. And I said that's it. From that moment I had found myself; my niche in life.

Everything in this room has a story in the sense that it all means something special to me. I'm a romantic. Someone else might wonder how I can live with all this. Perhaps these beautiful old things are a security blanket for me, if you like. And perhaps that's why people collect. But for me, these are things around which I am comfortable and comforted.

Mr. Buatta's apartment is a mixture of English, Italian and French antiques, with a contemporary overlay for comfort. It is very much a collector's room, filled with interesting and complementary pieces.

Q: *And working with and translating both an each passion for good things and your client's tastes and needs?*

A: It's part of a two-way educational process between the client and myself. I see something I think is perfect, and I try to sell the client on the idea. Although I don't consider myself a salesman! Alas, too many people think of interior decorators as salesmen. It's just not true. A salesman can and will sell you anything.

Basically my job is to create as attractive a background as possible, and if I can get a good piece of furniture for a client for $1,000 instead of another that costs $12,000 then I will do it — because that is my role. And I'm not here to upgrade a client's collection, but to make their house as pleasing as possible. If we're looking for a *secrétaire*, for instance, the client won't want to see just one for consideration; more probably he'd like to see twenty-one. And I can understand that, and there's no reason why the client shouldn't have a choice. I want the best possible piece at the best possible price. In today's market it keeps me running a lot. I'm practically on all fours all the time! But it's a great life.

An Ottoman Boça

Robert Chenciner

This puzzling late seventeenth-century Ottoman embroidered *boça* shows an extraordinary variety of design and technique. This note looks into the use of the *boça*, date and location of Ottoman embroideries and gives a technical analysis of this *boça* and its design.

The *boça*, about one yard square, was used for wrapping up clean linen worn after the Public Bath, a decorative, social occasion in Ottoman times. Some with central circular motifs, about a foot across, were placed on wire frames covering turbans. Others were used as bolster or cushion covers.

The Ottoman royal costumes, discovered in Topkapi Palace in 1922, were wrapped in *boças*. This led to their being dated with their contents which are now admitted to have been changed around at an earlier date to complete sets of missing costumes. However, it is possible to compare embroideries with Ottoman silks, lining dated church vestments in Sweden, dated Isnik tiles, embroidered saddles in the Hofburg in Vienna, captured during the sieges of 1529 and 1683, applique and embroidered tents captured at Vienna and Cracow and cotton-bound coiled cane shields captured at Lepanto. Very few embroideries are dated or known, such as the Swedish Royal gift of a saddle cover (1625) and a small dated touristic leather pouch (1676) in the Victoria and Albert Museum, London. Ottoman fashion changed perceptibly from the Italian influence of the late fifteenth century to the French Rococo degeneration of the early eighteenth century, so embroideries can be dated. Pre-eighteenth-century *boças* were probably made in Istanbul and provincial capitals; the few that survive were kept as family dowries. Balkan *boças* are usually on red, yellow or blue silk backgrounds. Ottoman colonies such as Algeria and the Greek islands also produced characteristic embroideries; few from the seventeenth century survive.

This single-faced lustrous silk embroidery has outlines in chain stitch. Broad areas, like the Cypress trees, are filled with unusual chevron patterned darning stitch, common in earlier Byzantine embroideries. Narrow leaves and flowers and filled with Cretan stitch incorporating a (continuous) boundary stitch. The ground is in two equal widths of fine linen sewn together. The embroidery is continuous over the join, (which is not always so). The linen is woven uniformly without regular thick warps or welts, a later feature. The original backing is of coarse linen, edged with an inch-wide band of finer linen. The colours have faded in the light. The red is a brick-madder colour unlike earlier use of cochineal dye. The field is a *quatre fleur* design – four symmetrical fac-

Isnik dish, late seventeenth century, depicting a playful lion or leopard chasing hares. This naive and confident style of drawing animals appeared in Isnik during the second half of the seventeenth century and so further evidence in support of dating the *boça*. Isnik tiles have been found mainly in dateable buildings in Istanbul but also as far west as Edirne and as far east as Diyabakir.

Fragment of a central Asian (?) embroidery, seventeenth/eighteenth century. Other fragments from this unique embroidery are known. There are several technical similarities to the *boça*. The cotton background is quilted with an inch-wide diagonal grid on to a coarser linen interlined with wool.

Detail of an eighteenth-century north west Persian or south Caucasian embroidery, showing a horse and rider. This example is typical of this family of embroideries, square and of similar size to the *boça*. The design is copied from an earlier Persian hunting carpet or silk which in turn is copied from an earlier painting.

ing flower groups often in coil decoration contemporary silk tulips, hyacinths, carnations and poppies. The meandering border is an elegant and unusual combination of cypresses and hyacinths. The typical lotus serrated leaves in the corners have a curious white centre filled with a row of yellow crescents. The faded green tree of cypress trees are pecked at by pairs of crested birds with striped or dotted plumage. But strangest are the mythical beasts which also appear on Isnik ware during the later seventeenth century. The upper quadruped seems to be a blue four-tailed cat originally outlined in brown, now perished. Underneath this stands another larger beast with horns, with a long tongue or beard, a face which was either unpicked or perished leaving a black design of two eyes with eyebrows and a yellow lion's body with traces of brown outline. It seems to be a sphinx.

This design is not like any known Persian, Greek Island or Turkish mainland embroidery. There are animals on Persian Skyros and one fragmentary Suzani but they are all different. The combination of techniques used are unusual and not found on Ottoman embroideries but the flowers make it Ottoman. It is therefore possible that it was embroidered by a foreign girl living in Turkey in the late seventeenth century.

There seems to be some confusion in distinguishing naive art and provincial copying of court art, particularly with regard to animals in western Asian decorative art.

The illustrated *boça*, the stork and snake fragment and the Isnik dish all are decorated with naive animals. These are drawn from life and experience apart from local tradition. There is an obvious exaggeration of the nature and features of the beasts which fascinated the designer and craftsman. The resulting caricature displays an enthusiastic, vigorous and intuitive understanding of the essence of the animal spirit interpreted by the maker [2], echoing a similar response from the people for whom the objects were made.

The horse and rider, on the other hand, is a copy from a foreign source, not really understood, consequently stiff and awkward. This was made with a different aim to the other pieces; it is not made in the closed world of tribe, home and user, but in a society with borrowed values. It appeals to the tutored rather than the instinctive eye.

Design for History

The Cooper-Hewitt Museum

Patricia Warren

Institution's [illegible] the [illegible] and [illegible] grand traditional collection [illegible] comprehensive design history [illegible] the Misses Hewitt, [illegible] the last century. The Hewitts were the grand-daughters of Peter Cooper (1791–1883), a remarkable [illegible] inventor, financier, and philanthropist who in 1859 founded the Cooper Union for the Advancement of Science and Art. This [illegible] was designed as a free college for both men and women; lectures and classes and a free library were [illegible] by Peter Cooper and into this enterprise went a substantial amount of effort and money. The dream of his grand-daughters – Eleanor, Amy and Sarah – was to incorporate into the [illegible] museum of design and decoration' which would provide for contemporary designers, architects, craftsmen and manufacturers a source of inspiration; this exposure to the 'best of the past' would, it was believed, necessarily improve the design of the present. The educational intention of building the museum and its collections cannot be disregarded, and this goal has helped to shape the collections of the museum.

In 1897 the museum was opened, a modest but enthusiastic enterprise in the company of giants – the Metropolitan Museum of Art which was founded in [illegible] and the more recently arrived [illegible] Museum of Modern Art (1929). [illegible] museum [illegible] a [illegible] material [illegible] Library [illegible] provide a [illegible] material [illegible] of [illegible] most importantly [illegible] designers and visitors to the museum. The legacy of the Hewitt sisters, and their concerted efforts to build one of the finest repositories of design history has been [illegible] at the present Cooper-Hewitt Museum. Although founded on the strengths and encouragement of the past, the museum, its collections and goals, today respond to the requirements and challenges of a modern museum of design functioning within a metropolitan environment.

With the example of the South Kensington Museum (now the Victoria and Albert), and the Musée des Arts Décoratifs in Paris as their models, the Hewitt sisters bravely launched themselves into the formulation and cogent building of an American equivalent to these great didactic collections.

Department of Drawings and Prints

Elaine Evans Dee, Curator

The collection of drawings at the Cooper-Hewitt can only be described in superlative terms: the quality is extraordinarily fine and well deserves the international fame it enjoys. It is quantitatively the largest in the United States; the material relating to the history of ornament and architecture is rivalled only by similar collections in Europe.

In chronological terms, the drawings collection is richest in the eighteenth and early nineteenth century; the Italian schools comprise the largest group. Theatre designs, wall and ceiling decorations, ecclesiastical furnishings, designs for gardens, metalwork, jewellery and porcelain, and even for catafalques.

Along with Barberi and Giani, several other European artists can be studied in depth in the collections – Carlo and Filippo Marchionni, Giuseppe Bison, and the work of the English interior decorating firm of Crace and Sons. A substantial amount of the Crace material is directly related to the decoration of George IV's pleasure palace, the Royal Pavilion at Brighton. In addition to these important documentary archives, a superb group of designs for textiles should be singled out, particularly those produced by French designers during the eighteenth century.

Drawings by American architects – an area where potential growth is the liveliest – include examples in the Beaux-Arts tradition, a large body of work by Hugh Ferriss, and contemporary work by Paul Rudolph and James Wines.

Outside the realm of architecture and ornament is a remarkable survey of nineteenth-century American material, highlighted by a series of nearly three hundred drawings and watercolours by Winslow Homer, supplemented by a nearly complete set of his wood engravings and twenty-two of his early paintings. Among other sizeable collections of American artists are over two thousand oil sketches and drawings by Frederic E. Church, several hundred drawings by Daniel Huntington, and eighty-four drawings by Thomas Moran.

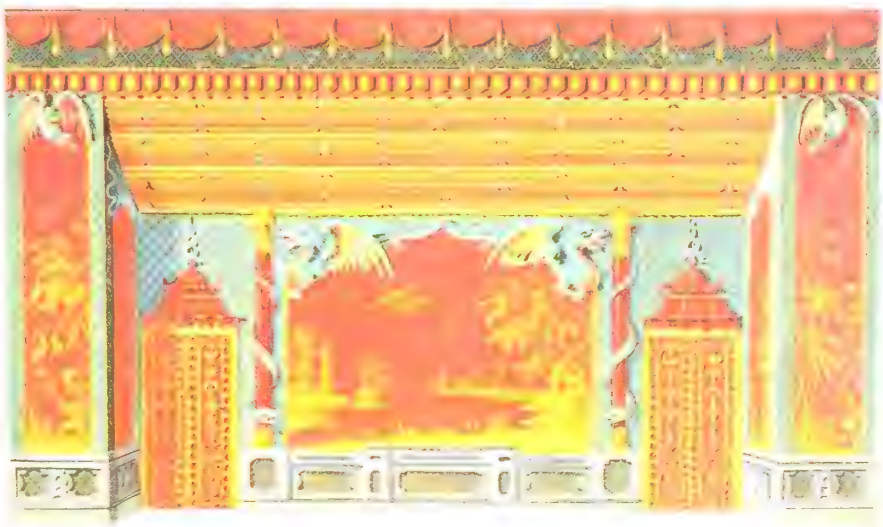
The American drawings came to the museum largely as gifts of the artists or their families; however, the nucleus of the drawing collection was acquired by the Misses Sarah and Eleanor Hewitt. In the 1890s the collection was founded with purchases made by the Misses Hewitt from the Peoli sale. The purchase of several thousand drawings from the Piancastelli collection in Rome in 1901 was followed by the acquisition of the Decloux collection in Paris. Astute and distinguished purchases followed; in 1938 the museum acquired the major portion of the remainder of the Piancastelli collection from Mrs. Edward D. Brandegee. The successful solicitation of gifts which continued throughout the lives of the Hewitt sisters and under the leadership of Calvin S. Hathaway established the department as one of the major drawing cabinets in the country.

The scope of the print collection is broad, ranging from a few examples of early block printing to contemporary examples, and including good impressions of Japanese woodblock prints, as well as stencils used for the printing of fabrics. Although the collection abounds in ornament prints in accordance with the original purpose of the museum it has also been enriched by numerous old

Egyptian tapestry-woven medallion, seventh century. Plain linen tunics were often decorated with tapestry-woven roundels using wood in Egypt in the seventh century. Popularly known as 'Coptic', they often depict elements from the converging Greco-Roman and Islamic cultures.

Meissen figure of *Africa*, 1745. The James Hazen Hyde collection of 'Four Continents' contains many fine allegorical examples in porcelain. The model for this figure is by Peter Reinecke (1715–1768), after a drawing by Gottfried Bernhard Gotz.

Meissen clock case, 1730–1735, attributed to Johann Gottlieb Kirchner. *Chinoiserie* enamelled panels are typical of Meissen porcelain during the first period of Baroque designs.



FREDERICK CRACE 1779–1859.
Design for the South Wall, the Music Room, Royal Pavilion, Brighton, gouache and watercolour. Drawing for the decoration of George IV's palace at Brighton is from an important group of material which covers nearly one hundred years of activity in the Crace family. This is not only a great decorating concern, but also a brilliant record of the refurbishing and reconstruction of the Brighton Pavilion.

French bronze and ormolu clock, early nineteenth century, attributed to Antoine Andre Ravrio, 1759–1814. Ravio holds a position of particular distinction among the galaxy of brilliant bronzewrokers in the Napoleonic period; he specialised in elaborate narrative cases.

[illegible] the most complete assemblage of the artist's work in existence.

Other surprising groups of material provide an element of amusement and delight: peep-shows and peep-show prints, decoupage, cut-paper work, pin-pricked pictures, shadow puppets, silhouettes, greeting cards, programmes, invitations and menus are all important adjuncts to the collection.

Rare printed books concerning architecture, festivals, gardens and a wealth of [illegible]

[illegible] other important group of design material collected by the museum; notable among [illegible] stration and stage designs, this group is

Department of Decorative Arts

David Revere McFadden, Curator

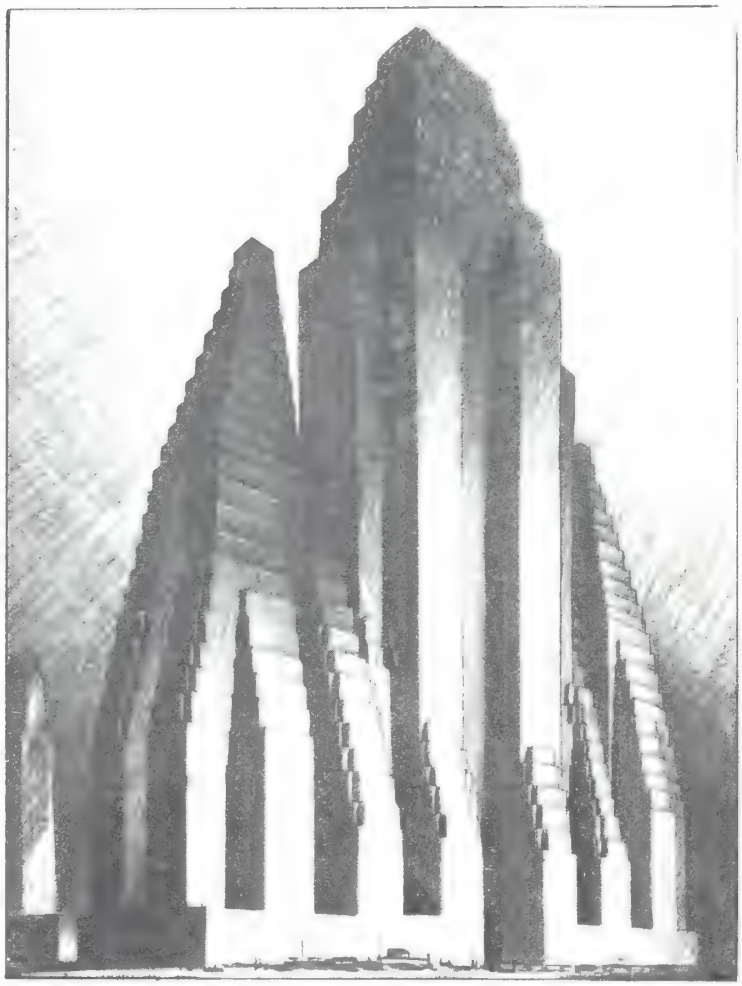
The appellation 'decorative arts' is [illegible] broad and difficult to define; at the Cooper-Hewitt the term encompasses the collections outside of the realm of drawings, prints and textiles and, therefore, includes all three-dimensional [illegible] and wallpaper in the museum. The collection contains an astonishing array of materials, periods and styles, techniques, geographic origins and functions. In keeping with the stated didactic purpose of European museums of decoration, the Hewitt sisters avidly collected 'beautiful and useful' examples of applied arts; the founding principle of the decorative arts collection was to bring together works by craftsmen and designers, named or anonymous, which would provide a visual and tangible archive of design history.

Early acquisitions included European furniture; this category has continued to expand, and currently five centuries of design are represented. The concentration of material occurs in the area of Continental and English furniture ranging in date from the mid-eighteenth through early nineteenth centuries. Wood, the traditional material for furniture construction, is admirably contrasted with a select group of furniture in other materials, such as Djo Bourgeois' glass desk (shown in the 1929 Paris Exposition), a steel and canvas chair designed by Marcel Breuer in 1927, a nineteenth-century *papier-mâché* chair, and contemporary moulded plastics. Wood furniture in the collection is also shown with a variety of surface finishes – a striking contradiction to the 'truth to material' school of design – such as in the polychromed side chair designed in the manner of Pergolesi.

Supplementing the furniture collection is a large group of eighteenth-century French wall panels, carved frames, doors and other architectural elements; these objects are particularly relevant due to the drawings and prints in the Cooper-Hewitt of the type from which they were derived. Ormolu mounts and other furniture hardware, ranging in date from the fifteenth through the early nineteenth centuries are a nearly unparalleled resource for study, research and connoisseurship.

The collection of ceramics, although not vast, is likewise an indispensable reference archive for the study of Western ceramics and its relationship to Oriental prototypes. This group documents the progression of styles, forms and decoration in earthenware, stoneware and porcelain, and is highlighted by numerous pieces of singular quality. The work of sixteenth-century French potters, a prized example of the early experiments in the production of true porcelain in the West, and early soft-paste porcelains as well as the later products of Sèvres, Meissen and other continental and English factories, add particular

ALBRECHT DÜRER *Saint Jerome in his study*
Dürer's mastery of the technique of engraving is carried here to its utmost refinement; it is also of interest for its description of the furnishings of a sixteenth-century scholar's study.



HUGH FERRIS *Study for maximum mass permitted by the 1916 New York zoning law*, **third stage, black crayon. In 1916 New York City passed a law zoning skyscrapers to maximum envelopes in order to allow light to reach the streets. Ferriss' drawings were made to determine the feasibility of the restrictions.**

interest and variety. In some instances, both the original design for a piece of porcelain and the object itself have been reunited at the Cooper-Hewitt. A major group of ceramic tiles, including an entire tile room consisting of thousands of individual painted tiles, and examples from Spain, Italy, Holland and England are notable. Among the ceramics are particularly fine versions of the Four Continents allegory, part of a stunning collection of material which traces the evolution of the motif through various media – ceramics, drawings, metalwork, glass, textiles and various organic substances such as ostrich egg, rhinoceros horn and ivory. This amazingly cohesive group was donated in 1960 from the estate of James Hazen Hyde.

The collection of glass contains approximately five hundred examples; early pieces include Roman/Syrian vessels which were part of an important gift from Rodman Wanamaker. Medieval stained glass from the thirteenth and fourteenth centuries includes painted fragments from Rheims Cathedral. Blown and moulded, cut, engraved and enamelled glass, and fine late nineteenth- and early twentieth-century works by Louis Comfort Tiffany, Daum and Lalique distinguish the Art Nouveau and Art Deco holdings.

Metalwork, both precious and base, comprise over four thousand of the museum's holdings; as with furniture, the collection is strongest in English and continental pieces of the seventeenth through twentieth centuries. Silver at the Cooper-Hewitt, a collection which holds particular appeal and potential for growth, includes masterpieces such as the superbly chased *repoussé* charger by the Augsburg silversmith Adolf Gaap. The charger bears the date 1680; the designs in four panels represent the four continents, and are derived from an etching by Hans Ulrich Frank (1603–1680), and were engraved on playing cards by Stefano della Bella (1610–1644). Other goldsmith's work and jewellery includes German, French, Italian, Scandinavian, Mexican and American examples, to list only a few.

A small group of French and English *tôle*, a collection of eighteenth- and nineteenth-century pewter, and various other metals, such as brass, bronze, iron, steel and copper, are also noteworthy; the metalwork collection contains some unusual objects, such as the cast iron heating unit of architectonic proportions which was originally installed in a New York house, over one hundred lighting fixtures given by Mrs. J. Insley Blair, and French and German wrought iron of the seventeenth and eighteenth centuries, the designs of which deny the weight and solidity of the material.

Oriental material is also part of the decorative arts department. A superb archive of 1,200 *tsuba* (sword guards), ranging in date from the fifteenth to nineteenth centuries are part of the George Cameron Stone collections which

ks and other timepiece are an-
several are signed and attributed works
and cases, such as the
attributed to Jean-Vincent Ravrio
which reproduces in exhibit detail the
interior of an Empire-style music salon.

international fame, the wallpapers rank
in the first order. The collection is com-
prised of over 6,000 examples, and is
ond in quantity only to the wall
ering museum at Kassel, West
Germany. Among the treasures of this
archive are incomparable scenics by
Dufour, and examples which illustrate
particularly unusual or masterful appli-
cations of printing techniques.

Not all of the collections are necessarily
expected in a museum of design history,
and certain groups of objects are splen-
didly idiosyncratic — bird cages, straw-
work boxes, Christmas tree ornaments,
bibelots and an unusually complete
group of buttons; each of these collec-
tions add to the delight of the depart-
ment of decorative arts.

Department of Textiles

Milton Sonday, Curator

Woven, dyed, printed and embroi-
dered fabrics, as well as lace and other
examples of non-woven techniques,
some of which date from as early as the
Han Dynasty in China and the Paracas
culture in Peru of the third century BC
are all included in the collection. The
collection is used by both scholars and
designers who approach their subject in
very different ways.

While the collection is encyclopaedic
in design and technique, it is richer in
some areas than in others. The majority
of the fabrics are from Western European
countries. In this collection the history of
weaving in the Eastern Mediterranean
area and the spread of loom technology
to other regions in Europe can be traced
from the fifth century AD.

It is possible to study the influence
of late Greco-Roman styles on early
Islamic weaving in the seventh and
eighth centuries and the later influence
of Far Eastern and Near Eastern Islamic
styles on Europe in the thirteenth and
fourteenth centuries. Patterns of fif-
teenth through seventeenth century wo-
ven fabrics range from those of grand
scale for furnishings, to greatly varied
small scale units with flowering plants,
animals and birds. Advances in weaving
technology and design culminated in
Europe in about 1700 with the em-
ergence of sumptuous silks covered with
gold and silver. Shifts in technology in
the nineteenth century during the In-
dustrial Revolution, rapidly changing
styles throughout the century and re-
actionary ideas late in the century and
early in the twentieth century resulted in
a wide variety of fabrics which enrich the
museum's holdings.

What is known as the Morgan gift, is
in reality the collection formed in
Barcelona by Francisco Miquel y Badia
and the smaller collections assembled by
Antonio Vives and by Stanislas Baron.
All of these collections were formed in
Europe in the nineteenth century and
primarily contain woven fabrics from as
early as the fifth century AD. to as late as
the early nineteenth century. It is known
that Miquel y Badia acquired pieces
which had come from European chur-
ches and cathedrals, historically the
repository for antique fabrics that have
been retrieved from tombs and from the
wrappings around relics. When J. P.
Morgan purchased the collections these
rare fabrics came to America and now
form the body of the museum's collection
of mediaeval textiles, a collection which
is among the most important in the
world.

The category of dyed fabrics includes
methods of printing as well as techniques
used throughout the world in areas not
dependent on mechanical technology.
These include batik, ikat and tie-dye.

Carved blocks have been used for
printing for many centuries, but in most
areas it was either an oil-base medium or
a paste to resist dye which was printed,
not a dye or a mordant. In the seven-
teenth century cottons dyed entirely by
hand-controlled processes, known as
'chintz' or 'indiennes' were imported to
Europe from India and became very
popular. In response to the fashion for
imported cottons, Europeans learned, if
reluctantly, how to print colours using
dyes and mordants. In spite of the pro-
hibitions and of the way they were
enforced, the fabrics continued to be
popular and gradually each country saw
the economic advantage of developing
its own fabric printing industry.

The historical development of printed
fabrics using mordants and dyes leads
from the use of blocks, to copper plates,
to rollers or cylinders, and finally to a
revival of block printing techniques at
the end of the nineteenth century and to
screen printing in the twentieth century.
All of these historical and technological
changes can be documented with ex-
amples from the collection.

Embroidery is the textile technique
which has the greatest appeal to the
general public. Because embroidery
needs less technical knowledge and
equipment than weaving or the various
dyeing techniques, it has always been a
domestic as well as a professional craft.
While the embroidery collection con-
tains a few examples from the fifth
century AD, early Islamic pieces and
some technically fascinating examples of
Medieval and Renaissance embroidery,
the strength of the embroidery collection
is in the sixteenth and seventeenth cen-
turies. During this period pattern books
were printed and widely distributed.
Several items for household use from
Portugal and England attest to the skill
and patience of the amateur needle-
worker and demonstrate unusual clarity
of design, elaboration of technique and
appropriateness of stitches. The em-
broideries from the eighteenth and nine-
teenth centuries are completely different
in tone from the earlier pieces and speak
in a light and frivolous manner.

The lace collection is a large one that is
rich with rare sixteenth and seventeenth
century pieces, thanks to the generosity
of two donors, Marian Hague and
Richard C. Greenleaf. Most of the
needle and bobbin-made laces come
from the late sixteenth, seventeenth and
eighteenth centuries but some examples
of nineteenth- and twentieth-century
lace, including several which are
machine-made, bring the collection up
to the present day. It is rewarding to
pursue the relationship of early laces to
published sources and enjoyable to find
commemorative pieces such as those
produced for the wedding of a grandson
of Louis XIV in 1697 as well as Charles
Lindbergh's trans-Atlantic flight in 1927.

Textiles are evanescent things and
those which survive and are now pre-
served in museums are the exception.
Light moisture, wear and household
thrift have destroyed many historic
pieces. Because the Cooper-Hewitt
Museum keenly feels its role as custodian
of these historic pieces it has set up a
Textile Conservation Laboratory, made
possible by a generous grant from the
Samuel H. Kress Foundation. The
Laboratory is responsible for providing
the safest physical environment as
possible for all fabrics in the collection.

Liz Taylor
Director of the Cooper-Hewitt Museum

Interviewed by Mario Amaya

In the 1960s the Cooper Union for the Advancement of Science and Art, a tuition free school, ran into great financial difficulties. The trustees felt they could not support both the school and its museum, and the logical thing seemed to be to dispose of the great collection of design and decorative arts which had been formed by the Hewitt sisters.

The major part was offered to the Metropolitan Museum and other sections of the collection were to be parcelled off to interested institutions. When the museum actually closed there was a great public outcry and a committee to save the museum was formed, headed by Henry Du Pont.

The American Association of Museums recommended that the collection be preserved intact for the nation. The Smithsonian Institution agreed to take possession of it. As one of the earliest conceived museums in the City, it was part of New York's history. The committee strongly felt that as the first museum of design in America, a serious gap would be left if it were to be integrated into another institution.

The collection is special in that within it many things relate directly to each other, for instance, in the drawings department there is a sketch of a Sevres bowl that we have in the decorative arts department. These parallels run throughout the collection. Thus, it would have been a tragedy if the collection had been split up.

Thus, the Smithsonian agreed to keep the museum in New York if it could be supported privately here. The Carnegie Corporation offered to lease us the Andrew Carnegie mansion on 91st and Fifth Avenue for a dollar a year, with an option to buy the entire property at fair market value in sixteen years.

We moved up here and the struggle to raise funds began, but we couldn't find a time for renovation because we didn't own the building. At last, on April Fool's Day, 1972, the property was given to us by the Carnegie Corporation as a gift, valued at approximately ten million dollars, and from that moment on we began to fund raise aggressively. Very

few people among the general public had heard of us, and the professionals and scholars who knew who we were could hardly support us single handed. Moreover, because we were part of the Smithsonian everyone assumed that Washington was paying the bill.

Eventually we succeeded in raising three million dollars from private sources to carry out the renovation. We did require at the same time almost an equal amount to produce the necessary multiphase staff salaries and to carry out all kinds of necessary work.

One great problem facing us was the costly move to 91st Street from Cooper Union. We conceived the idea of lending large sections of the collections to other museums. The rule was that you borrowed at your expense and returned it at your expense to the new address. We also asked Cooper Union if they would contribute to the move as a means of getting us off their premises a few years earlier.

Despite all our problems, it was a good moment to sort out the collection. So few institutions ever have a minute to look at what they have been doing throughout their history. Each member of the professional staff closely analysed his or her department, *vis-a-vis* the museum as a whole and *vis-à-vis* similar collections both in New York and in the country.

When we reopened in the fall of 1976 we had not only fulfilled the wishes of our founders, but managed to integrate the museum into the Smithsonian without losing our own identity — no easy task.

The museum had originally been an archive in the European sense, used chiefly by scholars, students, and professional designers for research. Our annual attendance is now about three hundred thousand a year, close to the Whitney and the Guggenheim, and in addition we have had ten thousand students taking classes since we opened the museum two years ago.

We have given ourselves the opportunity to make assessments about a number of long-term loans to other institutions; for example we transferred our costumes to the Smithsonian because it didn't make sense to compete with the Costume Institute a few blocks away or to have costumes we could never display ourselves.

Moreover, we have done a great deal of cataloguing or rather re-cataloguing. In the early days the museum was run by the Hewitt sisters and their friends, so this area was sorely in need of work. We have also begun a slide catalogue which enables us to serve the professionals more easily without a lot of wear and tear on the collection.

Another important area of development is conservation. Aside from proper humidity and temperature controls, we also have conservation laboratories funded by the Kress Foundation.

The Carnegie mansion will be finished by the end of the summer with the cleaning of the exterior of the building and the completion of the fourth floor. Then we shall have to raise funds to renovate the second building on our property. But even with work still ahead we feel satisfied that all of the benefactors would be happy with what we have done. Moreover, we have kept intact what the Hewitt sisters began so many years ago.

The London Art Market

Islamic Art

Anthony Thorncroft

[illegible] especially as there have been signs in recent months of a growing market for good calligraphy and for oriental carpets as opposed to miniatures and illustration.

Hopes were rather different the next day when oriental miniatures and manuscripts, Qajar paintings and lacquer came under the hammer. The pretty and accessible miniatures from India continue to be much in demand with prices rising from their previous modest levels. These days work other than Mughal miniatures are also collected, and the top price was the £7,200 from Spink for a tiny early seventeenth-century painting from Bijapur in central India. In contrast to the growing interest in Indian art Iranian artists experienced very mixed fortunes. A mid-fifteenth-century Timurid miniature from Herat brought into Sotheby's in an ordinary envelope by a client with modest estate value did well at £30,000 to the New York dealer McInerney, thanks to its rarity, but there were disappointments among the Qajar paintings and lacquer work.

For example a seated portrait of Sultan Muhammad Mirza painted in 1833, and the type of work which was selling for over £100,000 last autumn and around £200,000 at the peak of the market in 1974, was bought in at £12,000 well below the auction estimate of £35,000–£50,000. These royal portraits of the early nineteenth century were much sought after by the Shah's sisters and a few other rich Iranians and many found their way into national museums destined to establish links between the Shah and the former ruling dynasties of Iran. Prices jumped by the thousandfold, but whatever happens in Iran it will take many years, if ever, for this particular market to recover its narrow, but deep height.

It is the same story with lacquer work. A fine pen box made by the renowned Mohammad Emami was bought in at £2,000, half the price it would undoubtedly have fetched a year previously. A Qajar Quran with lacquer estimated at £6,000 fetched a buyer at £4,000, well below estimate. But even the fine manuscript would have been considered cheap at £4,000 two years ago. It was also £2,000 would have been considered a very good price. Once more it is the more modest values are a welcome return to reason after the excessive inflation of recent years.

The sector most affected by events in Iran has been the carpet, where there are two distinct markets created, respectively, for ancient and for modern rugs. Modern carpet and rug are produced in the bazaars and it has been estimated that there are about [illegible] of a population of 34 million. But perhaps 30 per cent of those involved in producing rugs and carpets are Jewish or Armenian and they could be forced to emigrate. Such fears have created a question mark over the future supply of modern pieces of high quality since labour costs account for around ninety per cent of the total, and the top prices at the auction on 25 April were paid for modern Tabriz carpets, £25,000, £15,000 and £14,000, all within their targets.

In general the sale went better than expected, for a total of £566,000, with a bought in percentage of eighteen accounted for by a few difficult items. Last October the comparable auction brought in £384,000 but that included almost forty extra lots. All in all Sotheby's series of sales in rugs and carpets has established a sound, and appreciating, market with totals rising from £326,000 at the first in the spring of 1976 to £412,000 a year later, £540,000 last year, and now another reasonable performance.

The potential shortage in modern carpets, which set auction records of £1,000 a square metre, will affect ancient rugs. There were no Iranian dealers in the saleroom this time but the market remains dominated by Persians and Indians who now live in the west although most buyers are European. With supplies from source halted, at least temporarily, they are looking to the saleroom for stock and there were good prices of £12,000 (double forecast) for an Adraskand carpet from Northern Persia of c. 1830 and £9,500 for a lightly earlier Heriz silk rug.

While most of the dealers are from the Middle East most of the collectors are Europeans which should also underpin prices. It is the same story among Turkish carpets and rugs. At the moment the Turkish Government does not permit the importation of its own artifacts if this regulation was changed Turkish dealers would return to London, and prices would almost certainly rise. So the European buyers currently have things all their own way, and prices are lower than they would be in free market conditions.

Considering that the Islamic week could not have been held at a worse time politically things went surprisingly well for Sotheby's. There has always been a strong European demand for oriental works of art and to some extent it has been the fault of the saleroom in propagandising art as an investment to the Iranians which created the narrow market in Qajar paintings and lacquer and drove the traditional western collectors out of the saleroom, unable to compete on price. Already some good material is coming in for the autumn sales and although there is little chance that other oil-rich Arabs, such as the Saudis and the Gulf States, will become big buyers in the auction room except perhaps for religious riches there is no reason why this sector should not recover its confidence and its price levels.

***The Combat of Iskandar and Fur*, a leaf from the 'Demotte' Shahnama, Tabriz, *c.* 1330–1350, 406 × 290 mm. Sotheby's, London, 23 April. £90,000. In good condition for a work of this period.**

Book Reviews

Dish by Kate Faulkener, white-glazed earthenware, dullish blue-green, with an impressed stamp of *'Pinder, Bourne & Co.'* of Burslem, 1880. Diameter: 17¼ inches. An example of Kate Faulkener's freelance work in china painting.

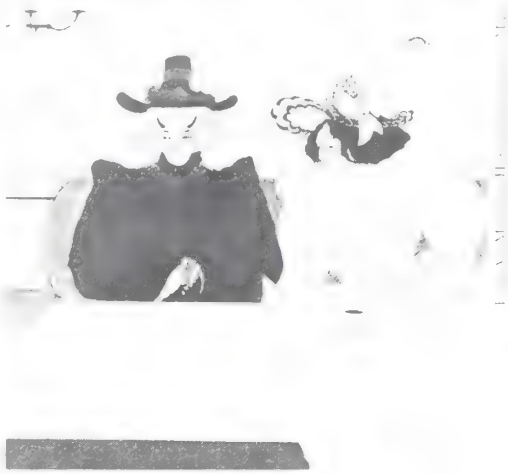
Illustrated in 'Angel in the Studio: Women in the Arts and Crafts Movement 1870–1914' by Anthea Callen (232 pages, 200 illustrations. London: Astragal Books. £8.95). Miss Callen covers the emergence of women as leading exponents of art and design in Britain and America, when for the first time women were recruited into formally organised art education.

Victorian Table Glass and Ornaments

By Barbara Morris
256 pages, 165 illustrations and eight colour plates
London: BARRIE AND JENKINS
£10.00

DUNCAN GRANT. *Bathing*, 1911, tempera on canvas, 22.6 × 306 cm.

From Simon Wilson's 'British Art from Holbein to the present day' (208 pages, numerous illustrations with colour, London: The Bodley Head/The Tate Gallery. £10.00). This most attractive book with its fluent and readable text makes Simon Wilson's latest offering an ideal publication for the interested reader and at a most reasonable price.



AUBREY BEARDSLEY
Black Coffee, drawing for the frontispiece of Walter Ruding's 'An Evil Motherhood', 1896, pen, ink and wash, 6⅛ × 6¼ inches.
This was Beardsley's last drawing in 'The Yellow Book' style, intended for Volume V but it was withdrawn in April 1895. 'The Best of Aubrey Beardsley' by Kenneth Clark, 173 pages, 75 illustrations. London: John Murray. £9.50.

Diana by Lorenzl, 38 cm.
'Art Deco and other Figures' by Bryan Catley, numerous illustrations with colour, 344 pages.
The Antique Collectors' Club, Clopton, Woodbridge, Suffolk. £25.00.

put new emphasis on the whole vast and varied material.

Glass with acid-etched decoration turns out to have a unique and beautiful we have not been aware of American pressed glass which this reader never thought was of major importance in Britain. Mrs Morris can inform us that Sowerby's of Gateshead during the 1880s was the largest pressed-glass manufactory in the world.

The chapter on Venetian-style glass is exceptionally complete and satisfactory. We get a full explanation of the attitude of the theorists towards glass. Ruskin, we all know, disliked British cut glass with its cerebral patterns laboriously worked out on the cold glass, and admired the Venetian approach, with the spontaneous furnace work that exploits what he considered the only true characteristics of glass, its fluidity and plasticity. But he was not the only one. In well chosen quotations from William Morris, Dresser and others, we learn that this attitude was general among the 'aesthetics'. In her last chapter on 'Later Fancy Glass' Mrs. Morris shows a most impressive understanding of the technical methods behind these fantastically complex ornaments, with their several layers of colours, inlaid air bubbles or channels, varied surface treatment, freehand decoration, and the use of heat as producer of colour-effects. What a pity it is that all this incredible technical understanding was never canalised into some unified idiom of artistic validity by a Gallé or a Tiffany!

It resulted in 'fancy glass', not 'art glass', and it is not in this unweeded garden that one finds the best of late nineteenth-century British glass. That is characterised by restraint in the use of technical resources, and here Harry Powell comes in as the finest representative. Mrs. Morris devotes many pages to his work with much new information and some fine praise.

The illustrations are good, though some of the colour plates are not quite up to standard. If one should wish for one more thing, it would be for a map or a list of factories by area – some geographical orientation in the rich world of British glass-making, where Mrs. Morris moves with such enviable ease. It is possible to find it all through the index, but that one point might have been made a bit easier for the reader. The book will undoubtedly remain the standard work on its subject for many years to come. ADA POLAK

The Arts Reviewed

Great Britain

The Tate Extended
the Collection Rehung
The Tate Gallery, Millbank, SW1

One of the main entrances from the old galleries to the new; a sharp transition from British to European Art between the wars: sculpture by Henry Moore, paintings by Christopher Wood and Edward Wadsworth, and, in the distance, Piet Mondrian.

Of all our great national museums and collections the Tate it seems is the one most prone to criticism and general abuse, which, it must be said, are flung at it from all sides with the most open liberality, the public at large joining in with quite as much gusto as the more particular community of the art world; and what makes it all so unfair is that so often it deserves everything it gets. Quite simply the Tate is peculiarly vulnerable because it is forced to serve, or rather to try to serve, an all but impossible brief; and nothing is more damaging to reputation than to be seen to fail in a public duty, no matter how sincere or even spirited the attempt. It is all very well to rush the guns, but is some comfort to know that an army is close behind, and public opinion somewhere behind that; and anyway war is war. But there is little glory to be won in the eternal, spiteful attrition engaged in the name of Art, in which every fight seems to be with one's own side, the public sniping at one's back, the artists themselves fiercely defending every last ditch. Who on earth would wish to get involved, let alone to take command, in such a desperate comedy?

Though we may no longer be Top Nation, there are certain things we still have every right to expect for ourselves, and a pride in our past is no bad thing. Of course we should have a major collection of British Art, both historic and modern; and, if a case can be made for separation, continuity must be clearly established. We should have, too, a Museum of Modern Art, properly funded, for Art is unlikely to stop conveniently when the money runs out.

The Tate's chronic dilemma is that it is enjoined to be all of these things and can be none of them adequately. In all departments it is short of space and short of money. Masterpieces come dear, but really should be bought when they become available – but where to hang them when they are acquired? Old favourites eased out on loan or into the cellar and the public squeals: buy modern works and again the public squeals, or the wrong art and the artists, the unbought especially, squeal even louder. But the collections, the modern above all, must grow or atrophy; and modern art, so difficult, so prodigal with space, is the greatest problem of all. Should the trustees spend early, so often the cry is that they get cheap rubbish, spend late and it is bound to be expensive rubbish.

The new galleries, lately opened by the Queen, make all these points with an admirable clarity simply by being what they are, excellent in themselves but already less than enough. They constitute the first extension to the Gallery since the Duveen sculpture hall was erected just before the war, and now supply one third of the total space available for the exhibition of Art. And filled to the brim with the Modern Collection, in a hang that is to remain with us for the next several months, they confirm a number of prejudices and spring quite a few surprises besides.

The intention is to present in a way never before possible, let alone attempted, the full scope of the collections, to demonstrate the achievements of the past thirty years or so, for it is a shock to be reminded that no purchase grant was available before 1946, and to suggest the direction for the future. The display begins in the oldest part of Sir

extension, which we cross to plunge into the toils of Dada and Surrealism, or International Abstraction up to 1939. Both displays are typical of what else is to come, the heavyweights given their due, Ernst, Grosz, Magritte, Duchamp, or Mondrian, Kandinsky, Arp and Moore, but lesser figures are brought out too, things shown we never knew we had, a Pierre Roy, early Hitchens and Rodrigo Moynihan's first abstractions.

There is little point in cataloguing the rooms, turn by turn. The somewhat crowded hang is always interesting and often stimulating. It is right that we should avoid special pleading on behalf of British Art, but equally it is right to be thoughtfully generous, right that Paul Nash and Ceri Richards should be put beside the romantic surrealism of Ernst and Miró, right that we should be asked to look closely at the work to come out of the War Artists' Commission, or the Euston Road, or St Ives.

The collection is bound, of course, by its very nature, to place a strong emphasis on British Art,

Right **Bizarre and refreshing conjunctions inevitably occurred in the long period of preparation, as works were removed from public view, stored as may be, shuffled and re-arranged: shown here are *Venus Victorious* by Renoir and *L'Heure des Traces* by Giacometti.**

but is very pleasant to be able to say, on the evidence shown here, and quite contrary to current prejudice, how wide it is in range, how well-balanced and how high in quality. We are more than fair to our foreign contemporaries, and the compliment is not returned: one has only to visit the Pompidou, where the French modern collection contains perhaps half-a-dozen British works, or the Museum of Modern Art in New York, to confirm that minor disappointment. The patchiness in the collection comes where we would expect it, in the work of the last decade, both native and foreign: that problem certainly remains intractable. And there will never be enough space: what will happen when the show comes down, and some permanency is given to the definitive display, must wait upon the next director, but Sir Norman Reid, perhaps unwisely, has nicely demonstrated that too many good things yet waste their sweetness in the cellar air, blushing unseen.

WILLIAM PACKER

Left **Modern American painting and sculpture installed for the inaugural exhibition, Tate '79, which marks the opening of the new extension. The works shown here include sculpture by David Smith, and paintings by Philip Guston, Morris Louis, Mark Rothko and Barnett Newman.**

John Singer Sargent and the Edwardian Age

6 July–9 September 1979
National Portrait Gallery, WC2
17 October–9 December 1979
Detroit Institute of Arts

Painterly virtuosity is John Singer Sargent's chief merit. Whereas other of his contemporaries painted with more taste, more thought, more feeling for underlying design, none painted with more bravura than Sargent. His paintings quiver and gleam with that expressive economy of brushstroke that he learnt from Hals and Velasquez. This, combined with a sober training under Carolus-Duran, who taught him to search for exact tonal values, gave Sargent's naturalistic style a brilliant ease and fluency. His art shocked the summer visitors to the Royal Academy in the 1880s as it clearly challenged the Ruskinian concept of 'truth to nature' and the consequent

JOHN SINGER SARGENT.
Lady Agnew, *c.* 1892/3, 125.7 × 100.3 cm.

demand for tight draughtsmanship and careful finish. It looked suspiciously foreign, and the English upper crust delayed in accepting Sargent as their society portraitist [illegible] until 1894 when his *Lady Agnew* took the Academy by storm.

As the starting point to this exhibition *Lady Agnew* shows Sargent's style at a ripe but restrained moment. Sargent's freedom from line enables him to leave one side of the sitter's neck undefined as tonally it is equal in intensity to the chair cover behind. The artless artistry, the apparently demure yet challenging gaze of the sitter, contribute to the seductiveness of the whole: Sargent is at his most assured. In later portraits his highlights often become forced, his handling brash, and this supreme balance between sensibility and skill, between design and display topples over; technical fireworks thinly disguise emotional poverty.

Sargent's earliest years in England in the late 1880s coincided with the influence of Monet on his work. The water and rushes in the top left hand corner of *Paul Helleu sketching, with his wife* could not have been painted without the example of Monet, though the figures themselves are still tonal and not 'impressionist' and the lemon yellow discs created by their hats have an acid sharpness out of key with the painting of the landscape. However, Impressionism contributed significantly to the loosening of Sargent's style, breaking up still further the already crumbling facture found in *The Daughters of Edward D. Boit* of 1882. This immense canvas, painted when he was only twenty-six, is one of Sargent's masterpieces, strangely redolent of childhood and the boredom that haunts bare corners of large houses. The bizarre informality of the design, with two of the children placed in shadow, astounded Henry James at the time and still astonishes today.

The *raison d'être* for this show is to examine Sargent's relation to his age, particularly the Edwardian period with which his name is inextricably associated. Since Roger Fry forthrightly condemned the huge Sargent memorial exhibition in 1926, it has been common practice to criticise Sargent for his superficiality, for his pandering to the social requirements and ambitions of his day. This aspect of Sargent's art is indeed all too evident. And though James Lomax and Richard Ormond, the organisers of the show, argue that in *The Hon. Mrs Charles Russell* there is 'a sensitivity to character quite different from his preferred types: her pathos and melancholy are as affected and flamboyant as the more acceptable attributes found in other of Sargent's commissioned portraits'. Where Sargent's sensitivity cannot be denied is in his portraits of family and friends. One of the subtlest and most moving paintings in the entire show is that of Flora Priestley where Sargent expresses his love for the sitter in the searching, delicate outline of her face and in the nervous refinement of her arched eyebrows and quizzing gaze. After a room full of charcoal drawings of society beauties, shockingly commercial and lack, it is a relief to meet the challenging sketch of Ethel Smyth, the composer and feminist who at the age of seventy-one fell violently in love with Virginia Woolf. Sargent caught her at her strident best by asking her to sing

JOHN SINGER SARGENT.
Flora Priestley, *c.* 1885/1889, 63.5 × 48.3 cm.

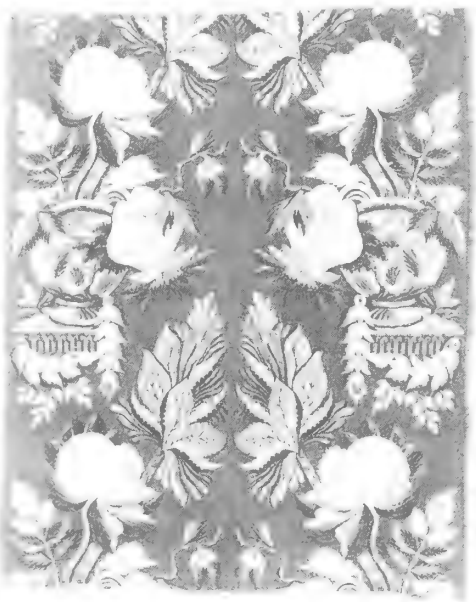
the most exciting songs she knew, and though her nephew thought the result looked as if she were bicycling and catching flies, the portrait is memorable and characteristic. Unfortunately for Sargent, few of his sitters exposed characters either as extravagant or equal to his bravura.

FRANCES SPALDING

Textile Arts of France

27 January 1979–January 1980
Victoria and Albert Museum
South Kensington, SW7

A small selection of the finest and most interesting French textiles including silk, lace and printed cotton, and fashion accessories and French tapestries will be on show for a year in Room 95 at the Victoria and Albert Museum. The French tapestries include works from the sixteenth to the eighteenth centuries. Le Brun and Poussin of the reign of Louis XIV, Audran epitomising the Rococo period, Boucher of the reign of Louis XV, and Vincent of the Neo-classical period.



Brocaded silk, dark green ground, French, *c.* 1732.

Corot and Courbet

12 June–13 July 1979
Artemis Gallery
15 Duke Street, St. James's SW1

Camille Corot and Gustave Courbet were two of the greatest and most influential French artists of the nineteenth century, yet, despite the fact that their careers overlapped for more than thirty years, they are rarely linked together by art historians. All praise, therefore, to this imaginative exhibition, which seeks to relate them pictorially. In temperament and vision the two artists were poles apart, but there are strong points of contact, they both started out in their different ways from the standpoint of naturalism and truth to nature. But there was also a closer and more personal connection, in that Courbet seems briefly to have been a pupil of the older Corot – at least, in so far as his ebullient and independent temperament would allow him to be a pupil of anyone. Once established as a successful artist, he always claimed to have been self-taught.

The exhibition consists of twenty-three paintings, some owned by the Gallery and offered for sale, some on loan from public and private collections. One of them, Corot's *Mont Soracte*, which dates from his early Italian period, has not been exhibited before. It is one of eight landscapes, drawn from all stages of Corot's career; the earliest, *Fontainebleau, route de Chailly*, is dated 1822/4 and thus reminds us of the artist's early association with that cradle of nineteenth-century landscape-painting. Conventionally, Corot's re-

CROWN COPYRIGHT

JEAN-BAPTISTE-CAMILLE COROT.
Le Mont Soracte, signed and dated '*1826*',
30 × 43 cm.

GUSTAVE COURBET.
Jeune Fille arrangeant des Fleurs, 1862,
signed, 133.3 × 109.3 cm.

SIR EDWARD COLEY BURNE-JONES.
The Four Seasons: Spring,
each 22 × 46 cm.

The Victorian Renaissance

Summer Exhibition of Victorian paintings

Scipio, having been publicly accused of corruption, reminds the people of Rome that it is the anniversary of Zama where he conquered Hannibal. He calls on them with the words 'DIIS HODIE GRATIA HABENDA' to follow him to the Capitol to give thanks to the gods.

BERNARDINO FUNGAI.
Scipio and his accusers, panel,
24 × 27 inches.
An early Italian panel currently in Agnew's exhibition of Old Master Paintings.

Japanese *Netsuke*

26 June–6 July 1979
Eskenazi
Foxglove House, 166 Piccadilly, W1

Eskenazi's small collection of Japanese *netsuke* comes with accredited pedigree, from such famous collections as W. L. Behrens, Mark Hindson, Frederic Meinertzhagen and Mrs. Anne Hull Grundy. These twenty miniature masterpieces reflect the current popularity of animal subjects above all other subjects. But in a small range they present a fascinating coverage of various periods, artists, styles, materials and subjects. In fact all those aspects of the *netsuke* which so intrigue the collector.

For those who especially love the fantasy subject, the carving that tells a story or relates to legend, there is notably an ivory *Baku*, the

The Four Seasons: Summer, signed and dated '*1870*'.

The Four Seasons: Autumn.

The Four Seasons: Winter, signed and dated '*1870*'.

28 June–31 July 1979
Roy Miles
6 Duke Street, St. James's SW1

Victorian allegory led the painter to a Renaissance practice that of representing the Virtues, the Seasons, and other abstractions in the form of single figures. Burne-Jones's temperament was particularly well suited to this form of art.

creature who ate nightmares, had dreams, a strong eighteenth-century work. In contrast a carefully carved boy figure by the late nineteenth-century Nagoya artist Ittan, signed with a seal, depicts the legend of Shizuku, and the animal stands beside a wrapped drum covered with his mother's skin. Even more typical of the Nagoya school is a superb *Kirin*, another legendary animal by the early artist Ikkan. Among small more realistic animals Ikkan is also represented by one of his famous rat carvings and this kept company by a rat in ball-shaped pose by Masakatsu, both of coarse ivory wood. There is a fine ivory rat signed '*Okatomo*', an intricate unsigned but early carving of a squirrel on a mushroom and exceptional among small animals a very beautiful bat with young by Horaku. Examples of the work of Masatsugu are always sought and a fine wild boar with foliage surround

Ivory model of a *Baku*, possibly Gechu, eighteenth-century.

is how typical of his expertise.

Few artists in Japan had ever seen a real tiger so the animal was all sorts to all men evolving from painting or carvings they had seen. It is amusing to compare the difference in the exhibition of an enigmatic tigress, an unsigned eighteenth-century work, with the clever stylised crouching tiger signed *Mitsu* with, on the one hand, the comical tiger and bamboo eighteenth-century Kyoto school.

Included in the exhibition are a few examples by the present-day English bear-carver Michael Wood who acquired a love of *netsuke* when he was the auctioneer for oriental works of art at Sotheby's, perfected the techniques and now himself carves miniature animals in box wood. His present examples, almost like World Wildlife symbols, show a pair of beavers, pair of mink, panda with cub, seal with pup and [illegible]

Mary Hac[illegible]

Doulton Exhibition

30 May–12 August
Victoria and Albert Museum
South Kensington

[illegible] and Albert Museum [illegible] at the other [illegible] without the great inhouse set-piece of the Minton exhibition: the old grill-room and refreshment room of the museum itself, decorated throughout with Minton and newly opened for the occasion. Because the range of Doulton artefacts is so wide and there are so many pieces on show, there is a fundamental problem with their display. In addition, since the exhibition is intended to be of general interest, serried rows of nineteenth-century [illegible] and twentieth-century enamel [illegible] beckoning to the conversationalist [illegible] to beat a rapid retreat to the modern refreshment room, the Victorian facilities of which are presently encased in six inches of breezeblock. The problem [illegible] overcome by dividing the exhibition into various sections – the bathroom, the nursery, the pub, the Edwardian shop – and by filling them with the appropriate wares within a specially designed set. Thus they do not need to depend on their merit as individual objects to create an effect. Another point in favour of this arrangement, apart from its flexibility, is that it stops one thinking about these objects as precious or sacrosanct works of art which the great majority of them never were nor were ever intended to be. It is easy to forget how ubiquitous glazed pottery is, whether as panels in a hospital to cheer up sick children, ornamental mouldings around the door of a bank or fountains in a garden, all of [illegible] to be found here and are not generally associated with the name of Doulton. The firm [illegible] extremely talented sculptors over [illegible] as Hans George Ehrenfarth Gilbert Bayes and Richard Garbe, the latter in particular injecting a welcome degree of modernism into the world of ceramic figure modelling. Doulton also found time to experiment with refined and spectacular glazes, such as the *flambé* or mottled oriental [illegible] and the most beautiful pieces in this exhibition. There is no room here to list all the products of the Doulton [illegible] Hospital. I did not [illegible] a matter [illegible] exhibition [illegible] Doulton [illegible]

Flask and cover, bone china, Titanian glazes painted with polar bear by Harry Allen, Doulton Burslem, *c.* 1915

Pair of silver candlesticks, by Joseph Taylor, London 1837, bearing the arms of William IV.
By gracious permission of Her Majesty the Queen

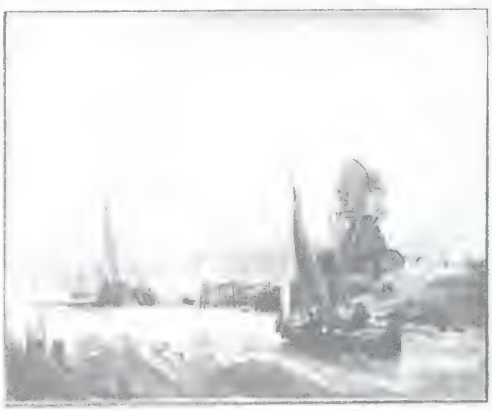
This is the final year for the appeal for the revised target of £450,000 for vital repairs to Sherborne Abbey in Dorset. On 7 July an auction sale is taking place at the Digby Hall, Hound Street, Sherborne, to raise funds. Over a thousand generous gifts of jewellery, silver, furniture, porcelain and embroidery have been made, including these candlesticks from Her Majesty the Queen and a pair of late eighteenth-century Irish cut-glass jugs from Her Majesty Queen Elizabeth The Queen Mother. Further information can be obtained from Mrs. M. E. Bradley, Appeal Director, Sherborne Abbey Appeal, Abbey Close, Sherborne, Dorset.

JOHN RUSSELL.
***Portrait of a Lady*,**
pastel oval, signed and dated
***'J Russell RA 1788'*,**
23½ × 17 inches.

An alluring portrait from Bill Drummond's annual summer exhibition of oils and watercolours at the Covent Garden Gallery, 20 Russell Street, WC2. There is also a portrait by Lawrence, a sheet of caricature *Roman Head* by Rowlandson a delightful sketch of children playing, by Grimm, a series of watercolours by Harry J. Johnson, and many other goodies, by artists including Sandby, Etty, Detaille, Cipriani, Cox and Robert Adam.

PELLEGRINI TIBALDI 1527–1596.
***Mystic Marriage of Saint Catherine*,**
panel, 100 × 77 cm.

From an exhibition of 'Old Master Paintings and Drawings', at P. and D. Colnaghi and Company Limited, 14 Old Bond Street, W1 from 19 June 3 August. There are mainly Italian paintings but also some Dutch, Flemish and French works. Also included are Old Master drawings.



CLARKSON STANFIELD.
***The entrance to the Zuider Zee, Texel Island*,**
exhibited at the Royal Academy in 1844,
100.3 × 125.8 cm.

This lively painting of Dutch boats in a fresh breeze, is the type of subject at which Stanfield excelled. Like Turner and other nineteenth-century marine and landscape artists he made several trips to the Continent and was particularly impressed by the picturesque qualities of Holland. Stanfield is prominent in the tradition of marine painting in Britain, a subject which is thoroughly surveyed in an exhibition 'Painters of the Sea' at the Brighton Art Gallery until 29 July. Beginning with the two van de Veldes who emigrated to England from Holland in 1673, and other Dutch masters, the exhibition includes examples by eighteenth-century artists like Serres and Pocock, many of whom had been seamen, the atmospheric and romantic paintings of Turner, Constable and Cox, and more mundane but delightful beach scenes by Birket Foster and Collins. The exhibition has been selected and catalogued by David Cordingly.

France

Ten years of donations to the Musée des Arts Décoratifs, Paris

In three years' time the Musee des Arts Decoratifs, 107 rue de Rivoli, will have been in existence for one hundred years. Since its inauguration the contents have been assembled solely through the generosity of collectors and art lovers. Until 15 July it is showing the most important of the items it has received during the last ten years. Visitors will be surprised by the quality and quantity of the furniture and other objects (pewter, ceramics, jewellery) bequeathed to the museum. To take a few examples: a set of bedroom and dining room furniture designed by Eugène Grasset in the 1880s decorated in the Renaissance style, rare Louis XV seats, eighteenth-century faience, some 1930 jewellery by Jean Despres, nineteenth-century costumes and dolls, a Tiffany lamp in coloured glass mosaic and numerous canvases and sculptures by Dubuffet. The presentation is exemplary: large, airy and discreetly annotated. It has the appearance of the collection of a wealthy art lover, all the more so because for the occasion the museum has re-opened its magnificent Belle Epoque room which contains items most characteristic of the style of that period.

This chimney-piece in wood and wrought iron by Eugène Grasset dating from 1880 is one of the important gifts received by the Musée des Arts Décoratifs, Paris.

DAUMIER.
***The triumph of political honesty*, lithograph.**
On view at the Musée de Saint Denis.

A double tribute to Daumier: Marseilles and Saint Denis

Daumier died a hundred years ago. This anniversary is being commemorated both by Marseilles, his native town, and Saint Denis, on the outskirts of Paris. The Musee Cantini at Marseilles (19 La Grignan), is showing, until 31 August, sculptures (the famous *Ratapoil*, the *Emeute*, the *Rue Transnonain*), busts of parliamentarians, paintings, drawings and watercolours (*Don Quixote*, *Les Advocats*), manuscripts and photographs which emphasise the revolutionary side of this controversial artist whose genius Baudelaire was one of the first to recognise. At the same time and until 9 September, near Paris, the Musee de Saint Denis (6 Place de la Légion d'Honneur) is showing 300 of the 3,200 lithographs by Daumier assembled in the course of forty years by the collector and dealer in antiquarian books, Louis Provost, who has just presented them to the museum. He was a clear-sighted, courageous artist, typical of his times, who created satirical and bitter pictures through which early lithography became a recognised art.

The Antique Dealers' Biennale: Monte Carlo

For the third time the Biennale of Antique Dealers and Art Galleries is being held at the Sporting d'hiver at Monte Carlo from 30 July to 12 August. This is a prestigious exhibition which attracts important international specialist exhibitors. On this occasion they have provided items most characteristic of the great decorative periods: modern contemporary art (Maurice Segoura, for instance, will present a Louis XV console table in steel and wrought iron executed in homage to Napoleon Jacque Perriand will present popular objects shaped like a chock which would have been designed in the workshop of the great Boulle of the Louis XIV period. At the Citadel Bouilli: Orientalia and jewels from Boucheron and Chaumet, the Haute Epoque from the Bellini brothers (Florence), Boucher tapestries (Louis XV) and Empire furniture. At the Hotel de Paris, Monte Carlo: Dutch and Flemish paintings from Bruegel to Rubens, Louis XV furniture, paintings by Michel Meyer and J. B. Oudry of Marcel Aittouares (New York) and pictures by Degas, Matisse, Gleizes, Schuffenecker.

Louis XV console table in steel and wrought iron, displayed by Segoura at the Biennale des Antiquaires, at Monte Carlo.

ARNAUD.
***Venus with the Golden hair*, statue on view at the exhibition at the Grand-Palais, Paris.**

Art in France under the Second Empire: Paris

After Philadelphia and Detroit the Grand-Palais in Paris is now host to this exhibition which was the subject of an important article in the issue of December 1978 of *The Connoisseur*. Until 13 August, we are witnessing a veritable rehabilitation of a particularly rich and prolific form of art in all branches. In furniture as in painting, in sculpture and in photography, one makes astonishing discoveries. It must not be forgotten that this little-loved period which is, indeed, the period of academic and conventional painters, saw also the outbursts of the Impressionists, the triumph of Ingres (*La Source* is dated 1856) and of Courbet, and Manet's exhibition in 1867. Despite the difficult task of selecting from a prodigious period, the quality of the exhibits here will enable art lovers to form a more balanced view of an era which acted as a bridge between classical and modern art.

CARUELLE D'ALIGNY.
***The childhood of Bacchus*, 40 · 59 cm.**

Caruelle d'Aligny and his friends: Rennes

The Musee des Beaux-Arts (Rennes) is showing, until 4 September, close on one hundred canvases by Théodore Caruelle d'Aligny (1798–1871). There are Italian and Swiss landscapes or scenes of the forest of Fontainebleau, in style between Neo-Classicism and Impressionism, which reveal the talent of this artist of great elegance, who had mastered the problem of light and was the forerunner of the genius of Corot. Around his own canvases are grouped some thirty others painted by twenty-three of his friends such as Corot in particular, but including Xavier Bidauld, Bertin, Desgoffe, Giroux and Leon Fleury.

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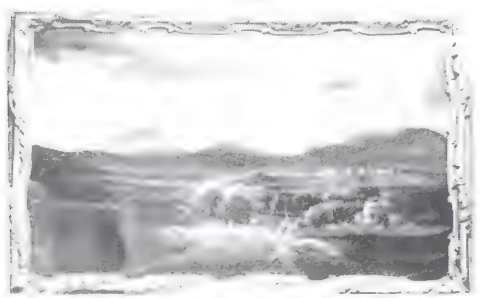

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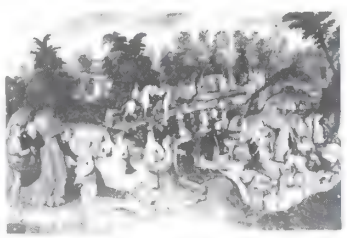

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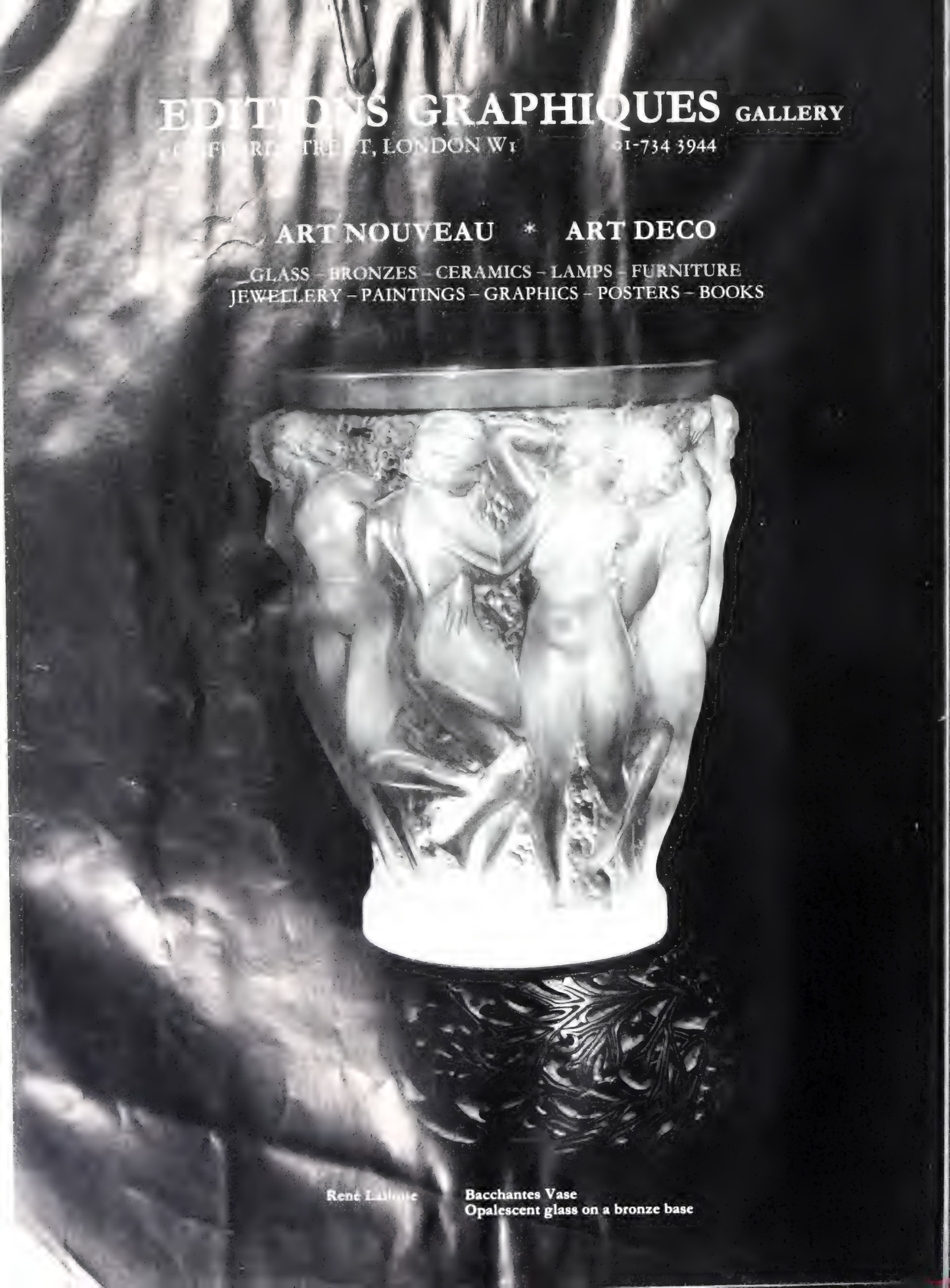
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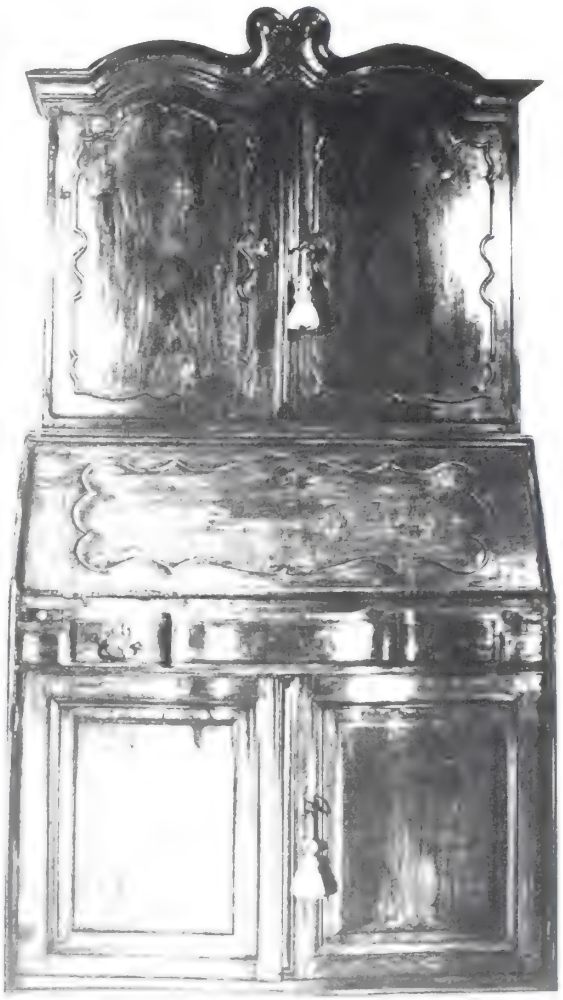

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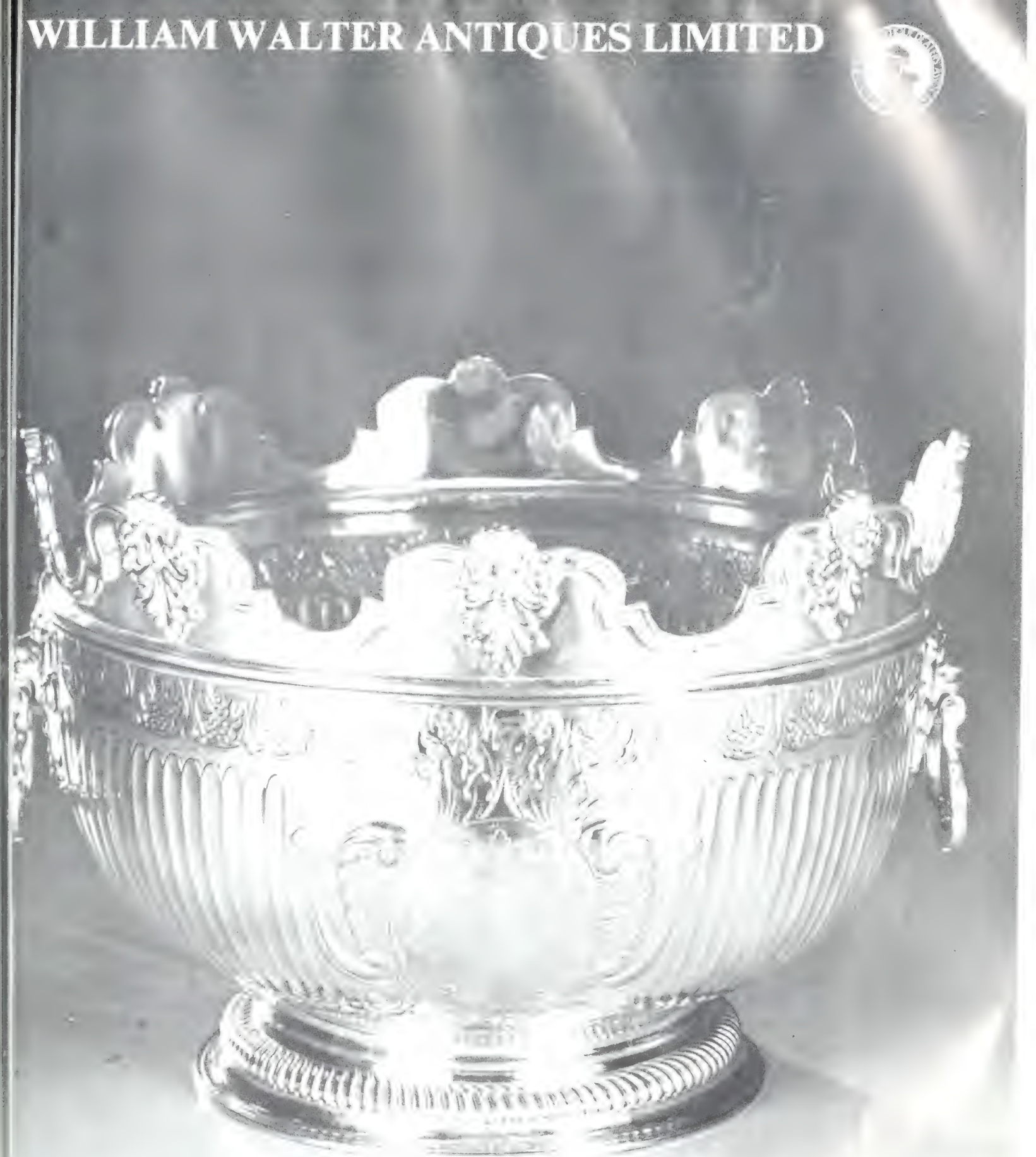

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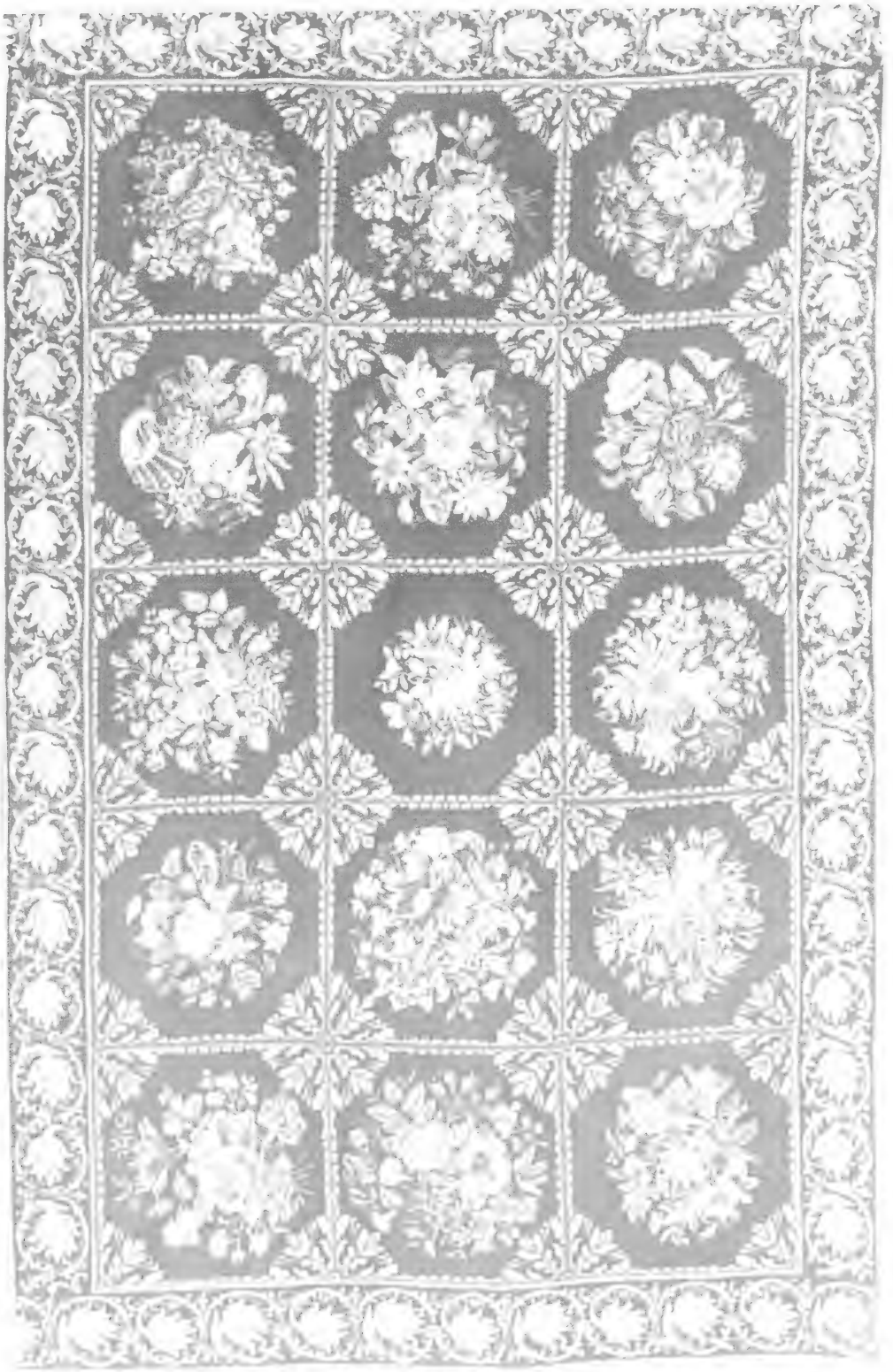

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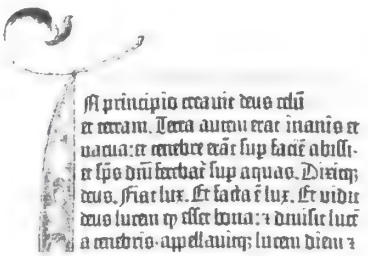

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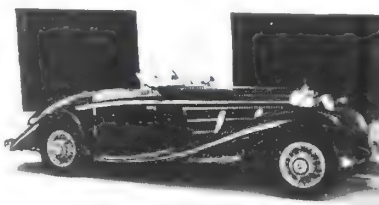

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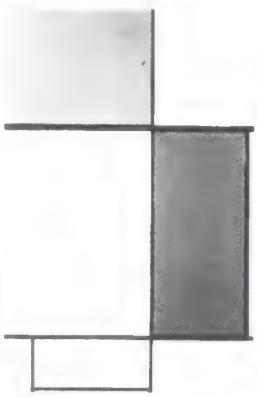

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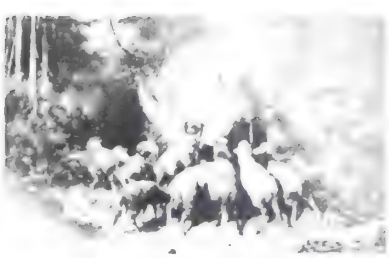

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The monogram is that of Denis Ivanovitch Chicherin 1720–1785. Lieutenant General of the Semyonovsky Life Guards. Dismissed by Peter III he subsequently played a part in the coup which placed Catherine on the throne and was appointed by the latter Governor of Siberia in 1763. As Governor, he was a popular figure and a good administrator. Educated, charitable, exacting and eccentric he lived a flamboyant life style surrounded by hunters, guides and retainers. In 1765 he sent a report to Catherine concerning the opening up and settlement of the Aleutsky Islands (1741–64). To mark the event Chicherin commissioned three silver snuff boxes nielloed with a map of Siberia and marking the geographical position of the islands. These islands were later to be sold t the USA by Alexander II.

While the main centre for silver production in Siberia was Veliki Ustiug, during the period of Chicherin's tenure of office objects of extraordinary quality were made, almost all of them on his order, at the Siberian capital of Tobolsk. In this region fine gold from Bokhara and China as well as precious stones were readily available and in a report to the Empress Catherine in 1765, Chicherin enumerates the employments of various craftsmen, noting that there are too many silversmiths in Tobolsk and proposing to keep eight of them and settle five elsewhere.

In 1780 he fell from favour with the Empress, who listened to the slanders of his enemies who accused him of administering Siberia like an independent satrapy. Chicherin asked to be relieved of his post and died five years later in 1785.

The reverse showing the armorial bearings of Chicherin

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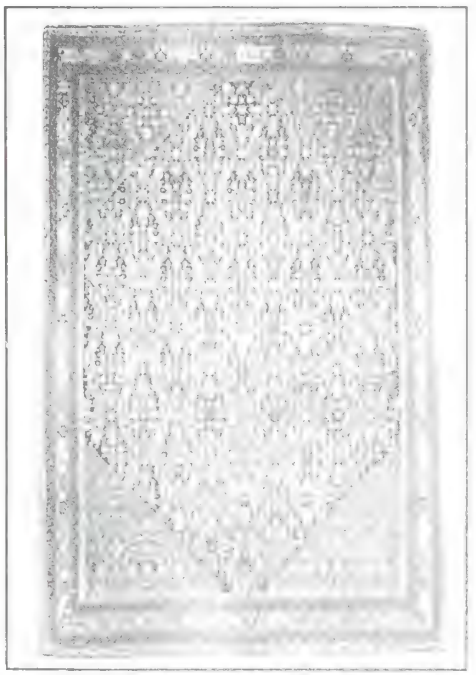

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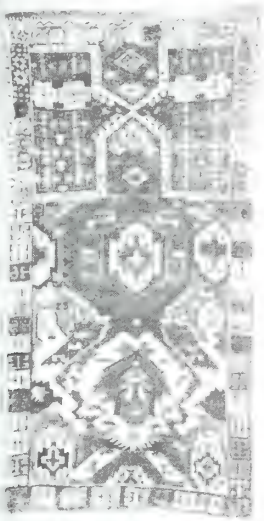

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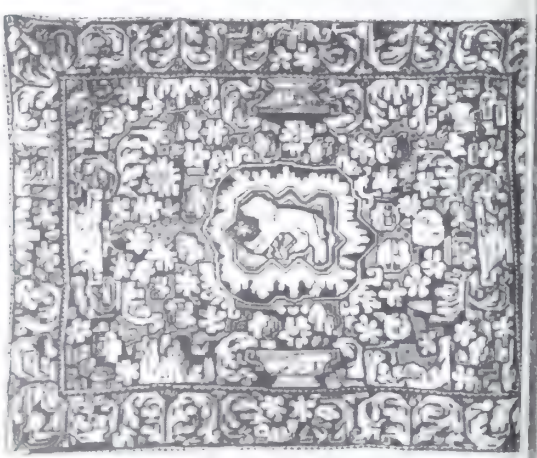

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THE CONNOISSEUR

August 1979 **Volume 201** **Number 810**

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JAMES SANT (1820–1916).
***The Children in the Wood*,**
exhibited at the
Royal Academy in 1854, 183 × 137 cm

James Sant studied under John Varley and Sir A. Calcott and entered the Academy Schools in 1840. He earlier had exhibited a large number of paintings at the Academy becoming a full member in 1861. He was known chiefly for his portraits of the Royal Family and the social and [illegible] were also [illegible]

The Superintendent will receive [illegible] sculpture [illegible] Henry Lee [illegible] Bequest Exhibition, paintings [illegible] the late [illegible] John Quinn collection, Bristol [illegible] [illegible] [illegible] Gallery.

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ilitary Sketches

Gavin Musgrave

It oft[illegible] paintings, watercolours or draw[illegible]y subjects appear in the many fine arts[illegible]s held by the London auction houses. Unless [illegible] are the work of a well known and documented artist, they are not highlighted and generally fetch modest prices. They are thought to be too specialised and of purely military value. In fact there is a great deal of historical interest attached to these often amateur works, and most of them are aesthetically pleasing as well.

[illegible] 1809. A private of Infantry of the Line, possibly 27th Regiment (Hesse-Cassell). The coat of the Austrian soldier was by tradition white, originally the off-white of undyed wool. The Austrian army was particularly successful in introducing useful and practical [illegible] which were frequently [illegible]d by other armies. The little [illegible] lying on the ground here [illegible] right [illegible]id to have [illegible] famous [illegible] British Infantry. The 'basket' [illegible] helmet of a class [illegible] captured Austrian [illegible] vent their feelings by [illegible] away as soon as they [illegible] their arms.) The cuffs [illegible] known as the facings are [illegible] 'Emperors' yellow. [illegible]pean armies identified the [illegible] by a cockade in the [illegible]m on the hat and [illegible] we [illegible] clearly the black and yellow Hapsburgs. A loyal and imp[illegible]minded subject was often [illegible] 'schwarz gelb' attitude to hi[illegible]

1835. A rifleman of the Austrian Jaegers. Among the German subjects of the monarchy, these troops had the prestige of a national elite. They were largely recruited (as in other German states) from official or semi-official bodies of foresters, gamekeepers and huntsmen in areas where the tradition of loyalty to the Emperor were particularly strong, hence the Tyrolean flavour of the uniform. They were considered to be among the best infantry in Europe.

The sale of nineteenth century European drawings and watercolours at Sotheby's of New Bond Street on 10 May 1979 contained three lots of interest to the general collector, more particularly to the student of military dress. They comprised one hundred and four studies by a South German artist not well known in this country – Johan Baptiste Heinefetter. It would be interesting to know more about him since these pictures show the best aspects of military illustration; they are both decorative and interesting for the history of what they show. They would appear in most cases to be sketches either for or from larger works, and in many cases done from life.

Heinefetter worked in Rastatt, Karlsruhe and Baden-Baden and was apparently for a time Court painter to the Grand Duke of Baden. He was born in Mainz in 1815 and died in Baden-Baden in 1902, having acquired a reputation as an accurate and skilful illustrator of military subjects and as a landscape artist. His work is to be seen in the Staatliche Kunsthalle in

1835–1848. An officer with a Battalion Colour of a Hungarian Infantry Regiment. Due to the many different shades of facing colour distinguishing regiments one from another it is not possible to say whether this is the 60th who wore 'steel green' or the 62nd who wore 'grass green'. Many of these facing colours remained constant from their introduction in 1767 until the war of 1914–1918. The green oak leaves clearly visible behind the imperial cockade have two functions. They are a vestige of the old field signs which were distinguishing marks worn by armies before uniform gave an indication of which side the wearer was serving. The conservative Austrians preserved this tradition even after the end of the monarchy. Besides their other badges Highland clans of Scotland still wear sprigs of different leaves which served the same purpose in the days before uniform setts of tartan. The oak leaf is also the sign of valour and victory among the Germans and north Europeans and frequently appears on medals and decorations as the counterpart of the Roman laurel wreath. The staff of the colour and its edging are in the colours of the Hapsburgs, black and yellow, with the red and white of Austria. The colour carries the Imperial eagle with the arms of the Hapsburg dominions on its breast. Heinefetter has captured the arrogant and easy stance of the 'fahnrich' vividly.

1835–1849. A private soldier of Hungarian Infantry, possibly the 5th Regiment who wore rose-red facings, the 37th who wore scarlet or the 52nd who wore dark red. The tight blue trousers with black and yellow 'Hussar' braid, characteristic of the Hungarian infantry, likewise survived the introduction of the 'pike-grey' field uniform in 1909, though of course corresponding with the change of colour. The felt shako worn as headgear by this soldier was another contribution at an earlier date by the Austrian army to the scope of military hats. The curiously flat aspect of the peak is due to a modification made shortly before the date of this sketch to make aiming and musketry in general more easy. The practical consideration out-weighed appearance, since the downswept vertical peak is considered smarter and is still favoured by the British Household Division. Perhaps Heinefetter is making the point by showing the soldier in one of the movements of the loading drill.

Karlsruhe, the Military Museum in Rastatt Schloss and in the Zähringer Museum in the Neues Schloss in Baden-Baden.

The last two decades have seen a continuous growth of interest in military studies of all kinds and not least in military dress and uniform. This last is too large a topic to consider here except in barest outline. It is, however, worth making a few comments on the subject, because these Heinefetter drawings show clearly the value of pictures in relation to such studies, and they highlight the general interest in military dress with regard to other aspects of social and everyday history.

When military uniformity of dress first began to appear in the seventeenth century several separate considerations became clear. First there was the formal national symbolism superimposed on basically civilian styles of dress, the symbolism being based on heraldic forms. Examples are the red coats of the English and Danish infantry repeating the cross on the standard of Saint George and the ground of the 'Dannebrog'. Then came the development of some purely national characteristics – the kilts of the Scottish and Greek highlands,

1849. In this sombre but vivid
infantry
mainly on
fighting
many
Kossuth
fusion su
retained their
and equipment
cation troops loyal to
wore a white strip of
either side of the hat an
cockade at the front. In thi
he shako is under a water
This sketch is remark
to a copy of a drawing
rnolds' papers
Albert Museum; in
that
long-suffering in-
fantr
ting under the sun
in
against the
Sardinians
ly.

1840–1850. A trooper of the 5th Dragoon Regiment – 'Prince Eugene of Savoy'. The trooper is shown recharging his horse pistol, a two handed operation, with his reins looped over one wrist and no dependence on a well trained horse. When first introduced in the late sixteenth and early seventeenth centuries Dragoons were mounted infantry, armed with a pistol suitably known as a 'dragon'. By this time Dragoons were cavalry of the line, and the crested classical helmet remained the distinctive headgear of Austrian Heavy Cavalry until 1914. The red shabraque (or saddle cloth) bears the monogram of the Emperor. Prince Eugene of Savoy, after whom this Regiment was named, commanded the imperial troops as the Duke of Marlborough's ally and colleague in the war of the Austrian succession besides defeating the Turks in the Balkans and capturing the fortress of Belgrade. He is remembered in the folk song and most famous Austrian march tune 'Prinz Eugen, der Edle Ritter'. Heinefetter has perfectly caught the erect and solid seat of the regular cavalryman, and it is difficult to believe that this picture was not made from life.

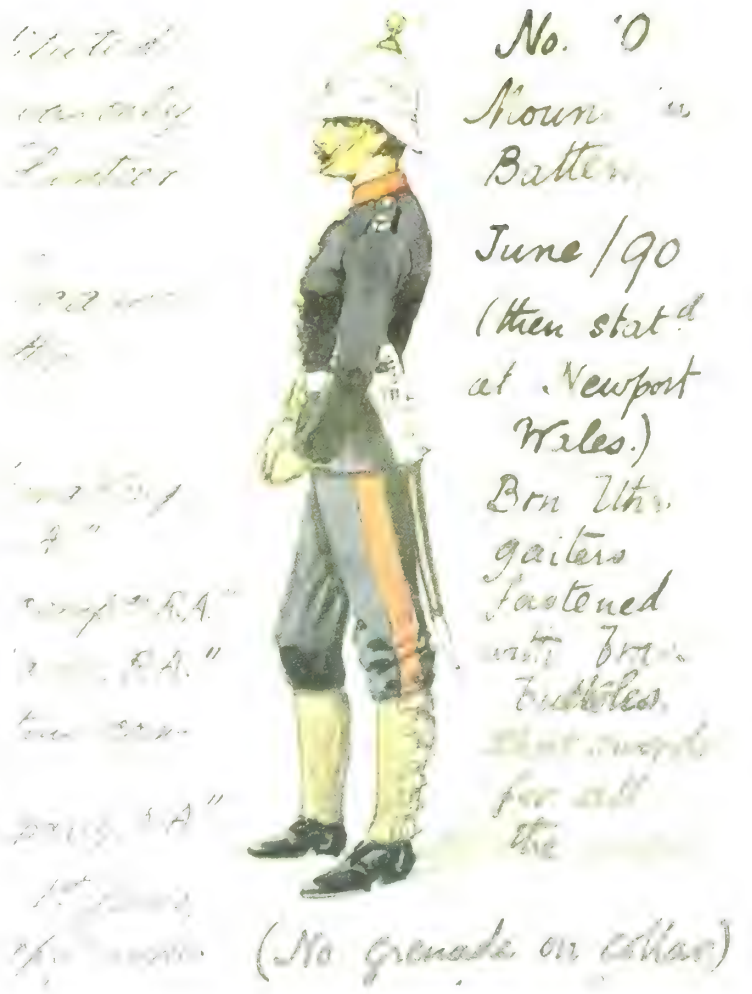
Polish and Hungarian irregular cavalry dress, Cossack and North African clothes and so on. This brought with it an interaction between 'folk' and 'national' costume and other forms of dress, notably in the modern national costume of Scotland which is based on the adoption of Highland dress to the uses of the British army. Finally there came a purely military element, of an almost political nature, when uniforms developed exclusive features unknown before in civilian dress. Examples are the spiked helmets of the Prussians and Russians, often contrasted with the soft hats and caps of irregulars and revolutionaries such as Kossuth's Hungarians and the Polish insurgents. Another example of this trend during the nineteenth century is the tight white pocketless tunic of the Austrian regular soldier compared to the loose red civilian shirt of the Garibaldini. Of course fashions in the cut and size of coat, breeches and trousers were always at work on military as well as civilian dress, but military dress was both influenced by the clothes of the

1835–1848. A Hussar, probably of the 9th Regiment. This most famous style of light cavalry dress is a formalisation of the traditional costume of the horsemen from the fringes of the Hapsburg lands in Hungary, Transylvania and Croatia. The extent of these domains in Eastern Europe, and the natural tendency to recruit irregular troops from such frontier sources meant that the Austrian army showed such national styles of uniform (the military equivalent of the folk costume) more early than in Western Europe, although the dress and tactics of the Hungarian Hussar were very readily adopted by all armies. By the period of this sketch the Hussar dress had adopted the form peculiarly associated with Austrian arms – giving them a probably undeserved 'light opera' flavour.

which the Army which wore it was ... went on to influence other civilian ... to note the extent to which military dress ... influenced women's clothes and fashions. In the eighteenth and nineteenth centuries this took the form of riding habits, bonnets and outdoor clothes being given a ... the pelisse and fur of the Hussar's jacket; today even combat dress and denim fatigues find their place in ... and ...

Above all, military dress is always bound by the practical problems of the purpose for which and the climate where it is to be worn and the availability and cost of the materials from which it is to be made. Hence the value of military sketches done from life, since they tell us what no dress regulations or Regimental Order Book can, and show what troops actually wore. For uniform is made to be worn, and (if governments are to get value for money) to wear out. Articles that survive to reach the museums and collections are suspect for this very reason and are all too often either ceremonial items or belonged to senior officers or to part-time forces and are thus not truly representative. The soldier will often try to wear what suits him, which is not always what his superiors might approve of. A learned French writer and illustrator wrote in 1916 that nobody should be surprised at the irregularities of dress in Napoleon's army serving as another commentator noted with proper Gallic pride 'plus a l'etranger qu'en France', when a hundred years later their own Ministry of War could not even enforce regularity of dress among its own officers 'aussi bien sous les obus de Verdun que sur l'asphalte de Paris'. Thus as an example the historical sources of information on the dress of the armies which fought the wars of the French Revolution

Another of Suhr's sketches, wrongly described as a Westphalian Dragoon. The Westphalian army as it was constituted after 1808 contained no dragoons; the soldiers illustrated in this sketch appear to be cuirassiers, of the 1st Regiment, raised in 1808. Westphalia was established as a Kingdom in 1807, for the benefit of Napoleon's youngest brother Jerome, out of lands belonging to Brunswick, Hanover and Prussia. The Westphalian contingent to the Rhine Confederation was raised to the strength of an army corps in the Russian war of 1812, where it suffered devastating losses, the 1st Cuirassiers being dismounted and reduced to a handful of men.



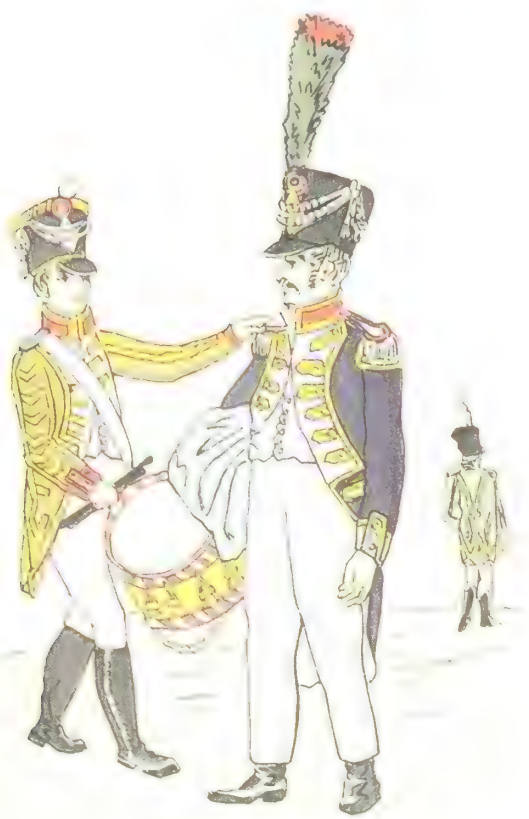
June 1890. A gunner of the 10th Mountain Battery then stationed at Newport Monmouthshire. This elegant water colour sketch in Colonel Reynolds collection at the Victoria and Albert Museum has the homely caption *'noted from life at Paddington Station'*. A photograph could hardly show the details of uniform so clearly or so vividly.

and the Empire are in the end drawn from a few humble and occasional series of sketches, like those of Professor Suhr of Hamburg taken from life and published under the title 'Representation des Uniformes de toutes les troupes qui ont ete casernees a Hamboung, de l'annee 1806 a l'annee 1815' or of Court painters bold enough to accompany the armies on campaign, as did Albert Adam as recounted in his quaintly titled work 'Voyage pittoresque et militaire de Willemberg en Prusse jusqu'a Moscow Fait en 1812'.

These Heinefetter sketches show to great advantage the importance of the sketch from life in studying military dress. But as well as this there is the decorative nature of the subject matter – mainly the uniforms of the Austrian Imperial Armies in the first half of the last century. The Hapsburg Empire maintained a large, efficient and well-disciplined army, reflecting in its dress the ancient military traditions of the Hapsburgs and the Holy Roman Empire as well as the characteristics of the many nations which made up its population. The uniforms were well made, with a distinctively Austrian flavour which during Heinefetter's lifetime considerably influenced the dress of its neighbours and client states in South Germany, Italy and the Balkans. Moreover, its old established and long enduring traditions make it easier to follow the development of aspects of military dress which either died out earlier in other old armies or which never existed in newer ones.

The vividness of his drawings show that wherever possible Heinefetter must have either drawn from life or from his own observations. The stance of the infantry and the seat in the saddle of his cavalry have an exactness and an authenticity often lost in modern drawings where a careful attention to detail cannot mask a failure to capture a feeling for the emphasis details of military life. Nor is Heinefetter guilty of basic errors of practical detail. He does not put his horsemen's reins in the wrong hand, or insult his gunner drivers by putting reins in both hands thus making control of the gun teams impossible.

So a military sketch or drawing may serve two purposes. Beside any decorative or purely artistic charm it may possess, it may also be a historical document of under-estimated value, capturing the flavour of its period with a directness that later artists cannot always match. Nor has the camera always removed the [illegible] where the [illegible] a skilled observer. We must hope that other similar collec[illegible] will come to light and not be lost through the frailt[illegible] material or any doubts about their appeal and valu[illegible]



A Drummer and Master baker of the Prefectural Guard of Hamburg, sketched by Suhr after 1806. Hamburg, in common with other Free Cities, had its own small defen[illegible] force which could in time of emergency be supplemented by co[illegible]s of volunteers. In 18[illegible] the City raised two battalions of infantry to join the forces [illegible] Germany in the 'War of Liberation' against Napoleon.

usson under Napoleon

Will Allan

[illegible] to see an Aub[illegible] this date and in this [illegible] Catan, Paris, are right [illegible] it 'tr[illegible] superbe tapis', although [illegible] is a [illegible] r to suggest that it belongs to the [illegible] the Consulate, between November 1799 and May 1804. From the colour and design, it might well be fractionally later in date, after 1809, when an increasing number of carpets were commissioned for the palaces of the Emperor and Princes.

Aubusson always ranked below the Savonnerie in terms of Royal patronage; their carpets were less hard wearing and generally of finer quality. Louis XVI, during the period of puzzled and largely ineffective retrenchment which followed

the administration of Turgot, Necker and Brienne, commissioned a number of carpets for Versailles, and it is likely that Bonaparte, as first Consul, saw the logic of buying from Aubusson rather than the Savonnerie. In any event, if this carpet was indeed made during the Consulate, it is a very high quality object.

Sallandrouze de la Mornaix, one of the many entrepreneurs to survive and indeed capitalise on the revolution, established a retail outlet for Aubusson carpets before the end of the Directorate. He was bold enough to syphon off surplus labour from the Savonnerie factory as well, creating a 'double-barrelled' business which led him to lucrative contracts for supplying carpets to St. Cloud, the Tuileries, Fontainebleau, Rambouillet and the Elysée. Again, if this carpet does date to the first four years of the nineteenth century, the likelihood is that he had a hand in its disposal.

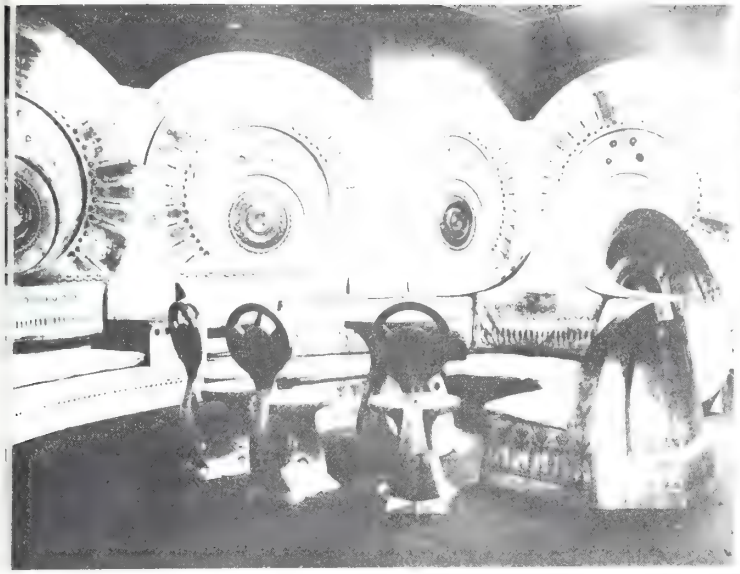
The design and colouring do not tell us much, apart from the fact that [illegible] reflect the conventional decoration of the Napoleonic period. Aubusson carpets were generally less [illegible]ous in motif than Savonnerie, favouring lighter coloured grounds and a less rigid organisation of decoration. The example illustrated here shows why these carpets were so popular, and how well they complemented the [illegible]ing of costumes and uniforms which gave such extravag[illegible] life to the salons of Napoleonic Franc[illegible]

THE AMAZING BUGATTIS

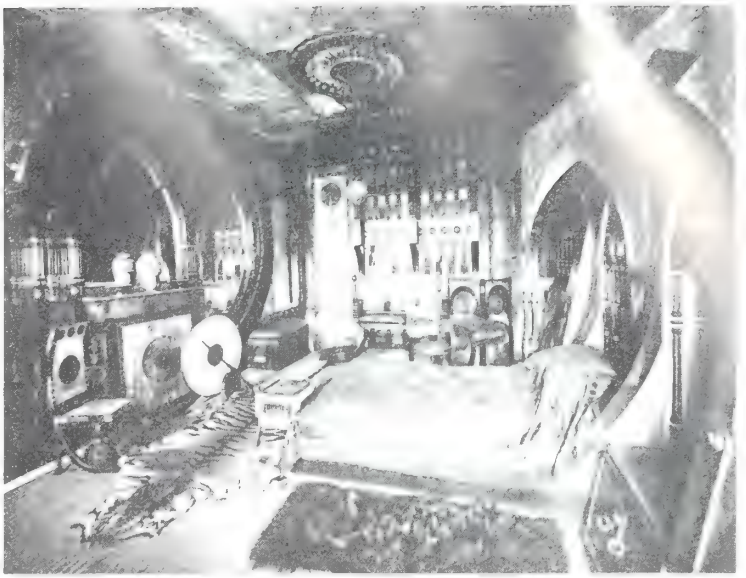
Isabelle Anscombe

PRIVATE COLLECTION

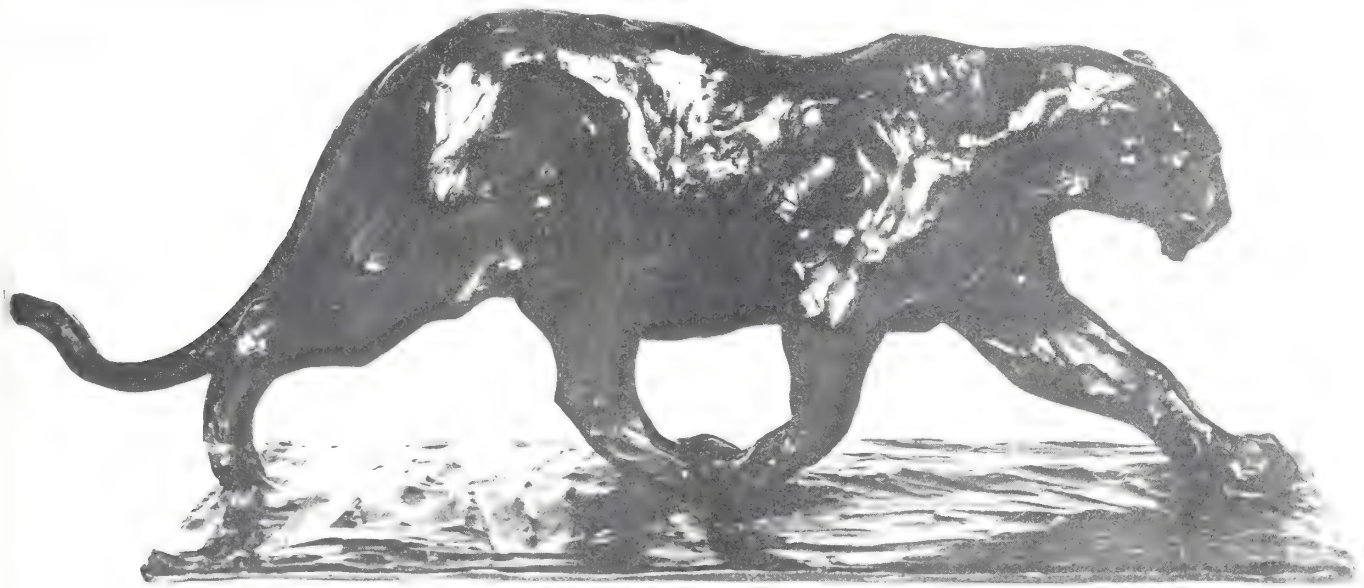
Cabinet inlaid with white metal, mother-of-pearl, ebony and brass, the uprights decorated with beaten copper in discs, *c.* 1890.



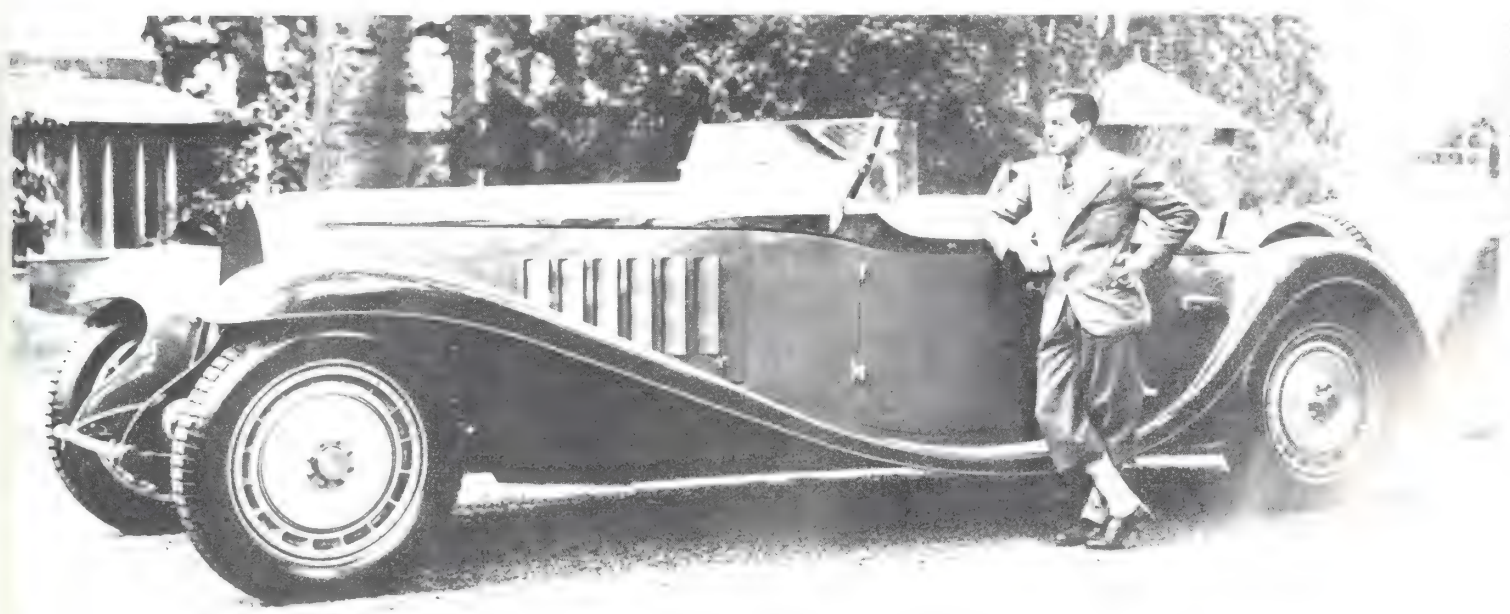
CARLO BUGATTI.
The Snail Room at the Turin Exhibition, 1902.



CARLO BUGATTI. Bedroom designed for Lord Battersea, Norfolk House, *c.* 1902.



REMBRANDT BUGATTI. Running Leopard, bronze cast by Hébrard, *c.* 1907.



JEAN BUGATTI (1909–1939). Jean beside his own 1932 touring car, La Royale, the largest car he ever designed. The engine, as with all his cars, was by his father Ettore.

CARLO BUGATTI. Table with vellum covered top and decorative inlay in brass, white metal and ebony and circular embossed brass panels, *c.* 1900.

[illegible] Canos table of dark stained timber inlaid with abstract motifs in white metal; the inset top of covered suede (not original) [illegible] beaten copper, *c.* 1930.

CARLO BUGATTI. Chair with leather upholstery, inlaid with white metal with motifs inspired by Japanese calligraphy, the timber frame decorated with raised copper discs, *c.* 1885.

B[illegible] life, it is per[illegible]prising that the name B[illegible]ply more than one space in[illegible] art and design around the [illegible] this century. Their extraordinary Bugattis' which [illegible] College of Art in [illegible] October will display the range of talent gathered together from four members of the Bugatti family.

Giovanni Luigi Bugatti was best known for his sculpted monumental fireplaces although he also spent much time and money attempting to discover the secret of perpetual motion. During the late 1870s his son Carlo became a student at the Brera, Milan's school of art, before attending the Beaux Arts in Paris. He returned to Italy to join the intellectual circle of Milan which included his brother-in-law, the painter Giovanni Segantini. The first furniture Carlo designed was probably a bedroom suite made as a wedding present for his sister Luigia in 1880.

Carlo's furniture designs date from the period when exotic interiors were much in vogue and he borrowed much from Moorish, Turkish and Arabian inspirations, although his creations were hardly direct copies of original styles. In 1888 he established a workshop in the Via Castelfidardo in Milan and that same year won first prize in the Italian Exhibition held at Earl's Court in London where his furniture was described as 'quaint and novel in arrangement'. He employed a variety of materials within each piece, making great use of vellum, chamois leather and silk

ETTORE BUGATTI
1910 Type 13.

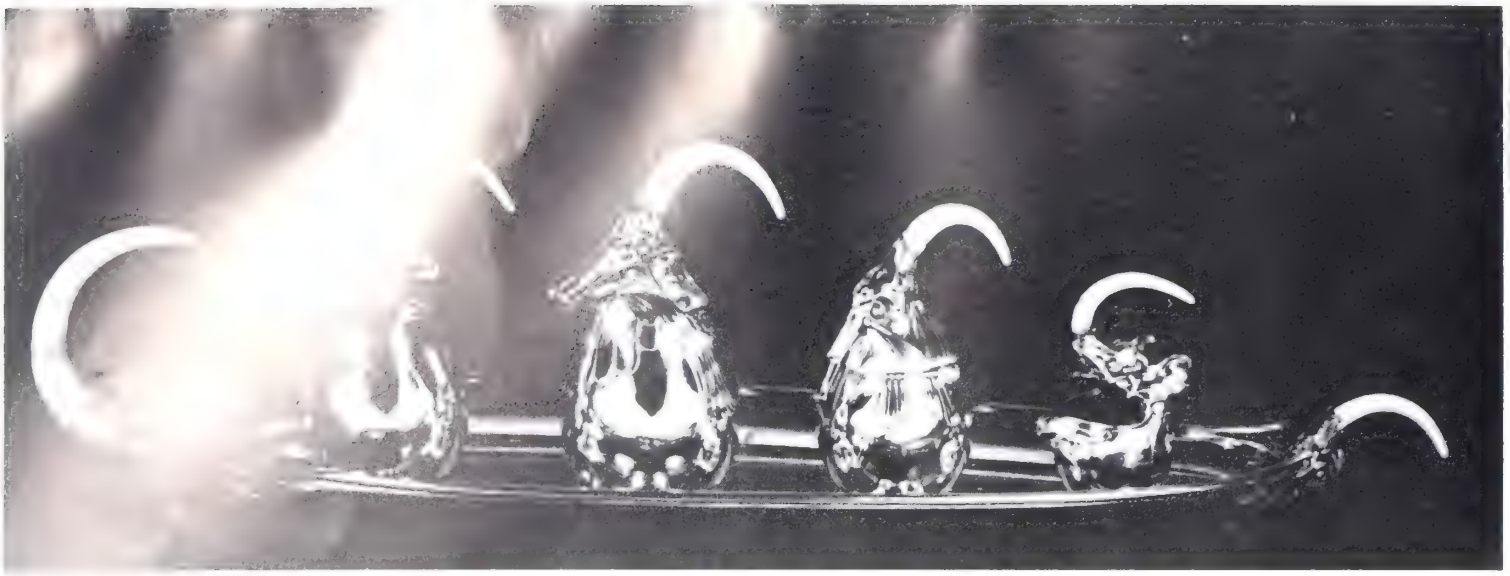
ETTORE BUGATTI
1928 Type 49.

JEAN BUGATTI
1938 Type 57 coupe.

hinges as well as Japanese or 'Mauresque' inspired painted decoration or inlay in white metal, mother-of-pearl, ivory or ebony. During the 1890s he showed great reliance on the use of circular planes, which was gradually to develop into a more mastered sculptural quality.

In 1900 he was awarded a Silver Medal at the Paris Exposition Universelle and in 1902 exhibited four rooms as well as individual pieces of furniture at the Turin Exhibition. One was his famous 'Snail Room' for which he received the Diploma of Honour.

Where in Carlo [illegible] one can trace the domin[illegible] of his day the love of the exotic, an eclecticism often strikingly similar to the work of the English designer Christopher Dresser in its choice of formal, stylised motifs often drawn from Egyptian or Moorish



SOTHEBY'S BELGRAVIA

CARLO BUGATTI.
Cast silver tea set finished by hand with ivory handles, 1906/7.

PRIVATE COLLECTION

CARLO BUGATTI.
Display cabinet covered in vellum
orated with painted stylised dragonflies and
of hammered copper discs, *c.* 1925.

SLADMORE GALLERY, LONDON

REMBRANDT BUGATTI.
Hamadrages Baboon,
bronze cast by Hébrard, *c.* 1910.

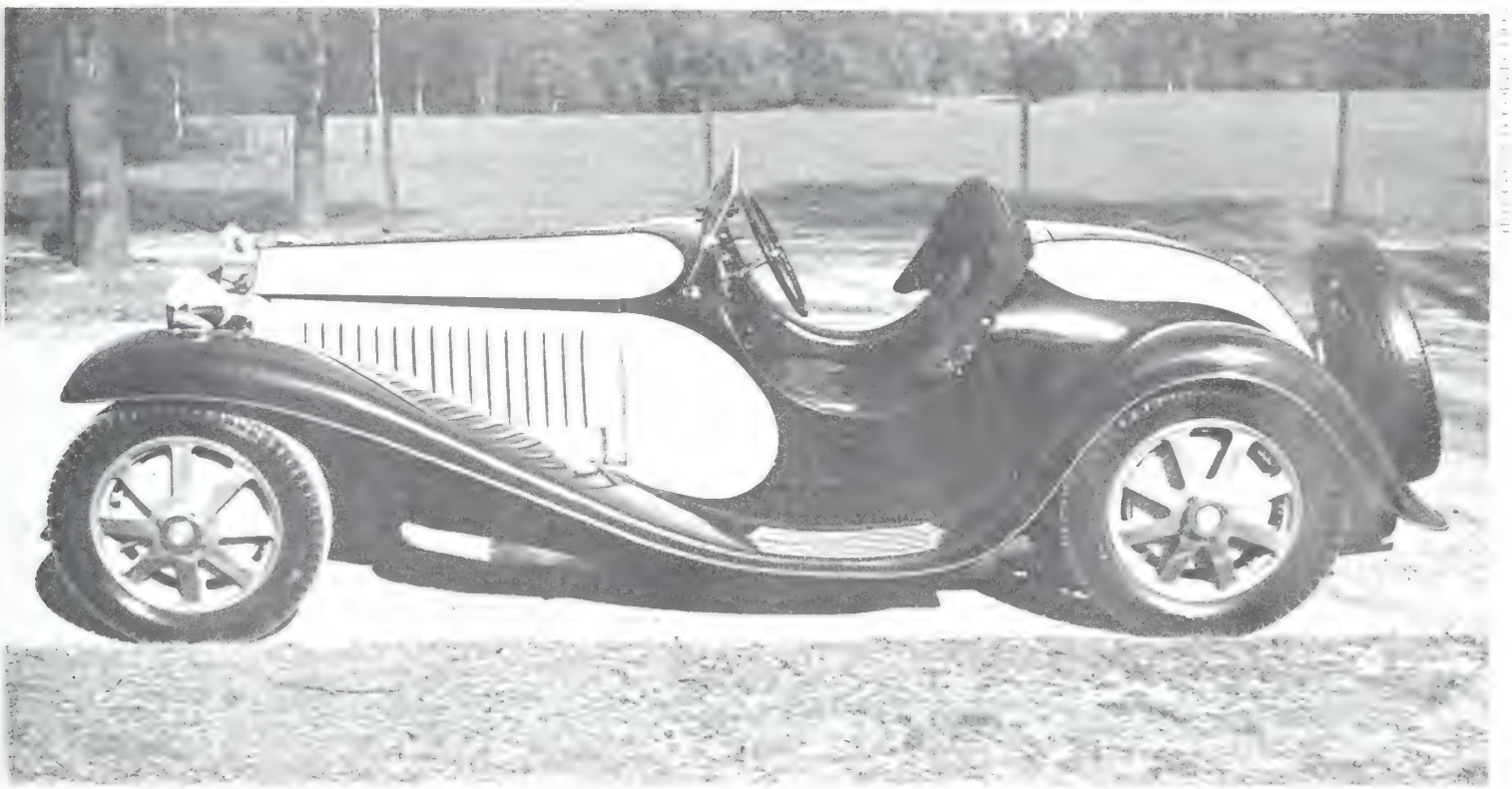
found
'Snail Room
exhibited
before
In 1901
his father's penchant
they moved to Paris
continued designs to the
also continued to
for Carlo turned
age and A. H. Hyland
found
bronzes including
Carlo
Rembrandt,
Carlo
in December

the Galerie Hebrard. His sculptural talents now concerned themselves with animal and insect forms, again incorporating other materials such as ivory, and he also turned his interest to jewellery design. Carlo retired in 1910, devoting himself to painting and sculpture, living at Pierrefonds where he became mayor during the early years of the war. In 1937, after the death of his wife, he moved to Molsheim in Alsace to be near his son Ettore and he died there in 1940.

Considering the varied talents of the father it is not surprising that his sons should follow in his footsteps. Ettore, born in 1881, started out as a sculptor and his brother Rembrandt, younger by three years, studied to become an engineer. They were, however, to swop interests and Ettore's lifelong passion was with engines. He filed one hundred and eighty-five papers for such varied technical innovations as surgical instruments, fishing reels, trains for the French National Railways and an aeroplane engine which was put into production by the Americans during the Second World War. The name Bugatti is probably most famous for the cars which Ettore designed and manufactured at his factory

JEAN BUGATTI.
1937 Type 57 Atalante coupe.

ETTORE BUGATTI.
1934 3.3-litre Type 59 racing car.



JEAN BUGATTI.
1932 Type 55 Roadster.

r Molsheim, Alsace. Ettore's son Jean Gianoberto Maria Carlo also joined is father's firm but he designed car odies, leaving the problems of the enines to his father, and the touring cars nd roadsters designed by Jean are the ear images of the rich, jaunty pre-war ent, complete with hat, scarf and drivng gloves.

Rembrandt Bugatti, Carlo's younger on, does not seem to have been so robust. A rather lonely man, subject to misplaced romantic attachments, he divided his time between Antwerp Zoo and the ardin des Plantes in Paris where he made detailed studies of the animals in preparation for the 500 or 600 animalia bronzes which he sculpted before his suicide in 1916. He began to exhibit in 1906 at the Nationale. Some of his sculptures are exact figures of various animals, others show a more intense involvement with the qualities of particular beasts, demonstrating weight, tautness, balance as opposed to exact muscular form. One is more tempted to remember the time that Gaudier Brzeska spent at the London Zoo than the late nineteenth-century traditions of animalia bronzes.

'The Amazing Bugattis' exhibition, organised in association with *The Observer* and with Moet et Chand[illegible] includes furniture, sculpture, cars engines, personal possessions of Bugatti family, as well as mu[illegible] ground material on art and [illegible] automobile. Rather than [illegible] one particular style [illegible] exhibition will give insight [illegible] the truely amazing life of one family rather than draw comparisons between designers within one field the visitor can study a family trait [illegible] design through three generations and see the interact of one family with their times.

THE SONNENBERG COLLECTION

Mario Amaya

One of the greatest private interior landmarks of New York has vanished to be recycled through the saleroom where these objects, pictures, and drawings will find new homes in other private collections and museums at the express wish of their owner.

The [illegible] Gramercy Park, New York. Built in the 1830s, its Mansard roof added in [illegible] its redesigned inside in 1887 by Stanford White for Stuyvesant Fish. [illegible] g bought it in the 1930s he restored it to a private house and bought the apartment building next door to enlarge it. The top floor, formerly servants' [illegible] made into a ballroom and film-screening lounge.

Staircase designed by Stanford White of McKim, Mead and White in 1887. In the foreground
yew wood, elmwood and beechwood Windsor triple Gothick-back settee,
second half of the eighteenth century, English. Sixteen-light brass chandelier, Flemish, early eighteenth century.
On the walls, part of the magnificent group of drawings collected by Mr. Sonnenberg
and on the landing, a late George II carved mahogany corner cupboard, *c.* 1760 containing antique pewter.

Bady
mahog
com
mugs and
mugs. In front
of mahogany
bench and on top of
bookcase, two
Wedgwood Basalt busts
of Josiah Wedgwood
and Charles II. Right,
George III mahogany
Hunt table, late
eighteenth century.
Paintings: *Bearded man*
by Frank Duveneck,
Faye Davis by William
Bicknell. *Woman in*
black by W. M. Chase.

William and Mary
room: corner chair,
George II, mahogany,
Queen Anne
inlaid burr walnut
knechole writing table,
the window
Duncan by
wood
carved gilt
mirrors,
front of firepla
George II carved walnut
stool, c. 1735.
Paintings left: *Sir*
Thomas Crompton by
Robert Peake, 1590; and
Elizabeth Countess
of Huntingdon by
Marcus Gheeraerts the
Younger, 1623.
Carvings: limewood,
attributed to
Grinling Gibbons.

Guest room: seen through Federal carved mahogany tester bed, New York, *c.* 1820: George III carved gilt wood and *gesso* mirror, *c.* 1775 and either side, Polish candlesticks, eighteenth-nineteenth century. To the left, George I inlaid burr walnut bureau bookcase, and on the right, late George III mahogany semi-circular table, *c.* 1800. In the foreground, Regency carved mahogany cellarette with brass top, *c.* 1815. On the wall, nineteenth-century French drawings.

Dining room: over the fireplace, *Portrait of a young girl* by Jean-Baptiste Greuze and to the left, *Portrait of a lady*, by Sir Godfrey Kneller. George III Waterford crystal on the English Victorian dining room table. Andirons, late nineteenth baroque[illegible] glass and gilt metal, *c.* 1870. To the right of the fireplace, George III carved and inlaid serpentine front sideboard, *c.* 1790. The room is a perfect evocation of the taste of New York in the late 1850s.

Third floor landing. George II carved walnut folding library writing table, attributed to William Vile, *c.* 1740. On top, a Lower Rhenish carved oak figure of a bishop or saint, *c.* 1520, and a pair of large brass candlesticks in the seventeenth-century style. On the wall, Italian, French and English seventeenth- and eighteenth-century drawings. On either side a pair of Queen Anne Burr walnut side chairs, *c.* 1710, upholstered in Queen Anne floral *petit point*.

Maiolica collection: ***top shelf, left to right:*** Iznik polychrome dish, Turkish, seventeenth century; pair of Faenza maiolica *alborelli* (1500–1520); Iznik polychrome dish, Turkish, seventeenth century. ***Third shelf, left to right:*** Urbino maiolica *Istoriato* dish, *c.* 1545; Urbino *Istoriato* dish from the Pucci Service, 1532; Urbino maiolica dish, lustred at Gubbio, 1540. ***Second shelf, left to right:*** Faenza maiolica, portrait *alborelli* (1520–1530); Faenza maiolica jug, late fifteenth century; Faenza maiolica jug, late fifteenth century; ***Bottom shelf, left to right:*** pair of Sienna maiolica *alborelli* 1,500–1,510; Urbino *Istoriato* dish, 1546; Urbino maiolica dish, *c.* 1545.

Detail of Regency carved mahogany semi-circular *vitrine*, *c.* 1825, containing a representative collection of Hellenistic terracotta figures from the third and fourth century BC.

Detail of a late George II carved mahogany corner cupboard, *c.* 1760, containing a fine collection of Dutch, English, German and Swiss pewter from the seventeenth, eighteenth and nineteenth centuries.

created which rises four to five through the centre of the building, creates a Victorian touch of Old New York with its gently curving balustrade of its spacious treads. The grand formal dining room redone in the 1930s was filled out with seventeenth-century panelling from Cassiobury, demolished mansion as well as eighteenth-century Corinthian columns and other imported panelling. Known as the William and Mary room, some of the best furniture resided here, not the least of which are a pair of George I gilt-wood gilt mirrors, *c.* 1720, and a Queen Anne writing table of 1710. The dining room below seems pure Edith Wharton hinting at a time when nearby 14th Street was the most fashionable avenue in town and evening dinner parties for twenty a regular routine.

The library has eighteenth-century stripped pine panelling and an impressive collection of antique brass for which Mr. Sonnenberg was famous. Other smaller sitting rooms and drawing rooms contain the rich collection of old master drawings which are rightly famous throughout the world. Mr. Sonnenberg's one great addition to the old house was his 'ballroom' on the fifth floor, carved out of a maze of servants' rooms where he entertained large parties of business acquaintances and which had its own film projection equipment. (The first screening of William Wyler's 'The Best Years of Our Lives' took place here as well as other important Goldwyn movies.)

The drawing collection quite rightly was famous throughout the world. Take for example the works hanging over the magnificent George II carved walnut folding library writing table on the third-floor landing: a Mola caricature, a Botticelli School *Saint Joseph*, a Piazzetta study of hands, a Jacopo Bassano kneeling woman, and a Saint-Aubin man with a tricorne. And on another landing, over a George III mahogany chest, a Banindelli study of nude youths, Gandolfi's *Saint Roche in Ecstasy*, mingling comfortably with Ramsey's *Seated Man*. Throughout the house one was arrested constantly by the greatest drawings and watercolours of the Impressionists, of the American nineteenth-century school and much else of distinction.

How ironic that Mr. Sonnenberg, who advised Mr. Lehman to give a wing to the Metropolitan Museum to house his collection intact, should himself decide that when he died all his possessions would go back on the market, to be recycled for the joy of others.

A SELECTION FROM ROY MILES EXHIBITION

The Victorian Renaissance

Briony Llewellyn

Collectors' enthusiasm for Victorian [illegible] continues to flourish. At Sotheby's and Christie's in London last Spring the sales of Victorian pictures witnessed several auction records. Many dealers this year have held exhibitions with some beautiful and interesting Victorian paintings, and Roy Miles' splendid collection covering a variety of subjects including allegory, portrait, genre and landscape, at his gallery in 6 Duke Street, St. James's, SW1 until 17 August, was no exception.

(Above) SIR EDWIN HENRY LANDSEER (1802–1873).
An Arab horse with Turkish attendant, c. 1824, 63 · 85 cm.
This brilliant early work with its clear composition and glowing colours shows the romanticism typical of the phase in Landseer's career when he was influenced by Delacroix. It is a far cry from the sentimental animal portraits much loved by his contemporaries, including Queen Victoria who purchased and commissioned several pictures from him. The popularity of his work was increased by the large number of engravings which were made after his paintings, but in spite of this his last years were marred by depression and illness.

Right GEORGE E. TUSON (*c.*1820–1880).
The Embarkation, signed and dated '*1864/5*' 142 · 109 cm.
One of several pictures by Tuson clearly inspired by Henry Nelson O'Neil's *Eastward Ho! August 1857*; but though pandering to popular demand its composition and tonalities are well orchestrated. Best known as a painter of genre, portraits and historical subjects, Tuson exhibited frequently in London until the late 1860s when he went to Turkey and later to Montevideo where he died.

Left JOHN BALLANTYNE (1815–1897).
Portrait of William Powell Frith painting the Princess of Wales, later to become Queen Alexandra, signed, 76 × 63 cm.
Ballantyne painted fifteen portraits of famous artists working in their studios and exhibited thirteen of them in 1866 at 6 Pall Mall where they were highly acclaimed by the critics. Here Frith is shown working on *The Marriage of the Prince of Wales* which he exhibited at the Royal Academy in 1865. Landseer, David Roberts, Clarkson Stanfield, Millais, Holman Hunt and Daniel Maclise were also portrayed by Ballantyne, the latter shown at work on his mural *The Death of Nelson* in the Palace of Westminster in a picture also recently for sale at Roy Miles' gallery. A Scottish artist born in Kelso, Ballantyne came to London in 1832 and exhibited regularly at the Royal Academy until 1883.

Above: WALTER JOHN KNEWSTUB (1831–1906).
Raining Again, watercolour, signed with monogram, 26 × 23 cm.
This delicately painted watercolour depicts the artist's eldest daughter, Alice Mary, who was later to marry the artist William Rothenstein. When Knewstub came to London from Colchester he met Dante Gabriel Rossetti at the Royal Academy Schools and became his pupil for several years. He also associated with several other members of the Pre-Raphaelite circle and worked with Ford Madox Brown on his frescoes for the Manchester Town Hall.

Above right: WILLIAM STRANG (1859–1929).
By the sweat of thy brow, Number I, dated *'99'*, 122 × 145 cm.
This powerful work is the first in a series of ten pictures by the artist which were commissioned by Laurence W. Hodson to hang at Compton Hall, Wolverhampton. They depict the story of Adam and Eve and were painted between 1899 and 1901. Strang was born in Dumbarton in Scotland and moved to London in 1875 to attend the Slade School where he was influenced by Poynter and Legros. He painted prolifically and exhibited in America and Britain.

Below right: JOHN BRETT (1830–1902).
Forest Cove, Cardigan Bay, signed and dated *'1883'*, 38 × 75 cm.
One of Brett's many paintings depicting similar coastal scenes and showing his interest in geology. His work was greatly encouraged by Ruskin, and after visiting Italy he exhibited frequently at the Royal Academy.

Left: SIR EDWARD COLEY BURNE-JONES (1833–1898).
Autumn, gouache, 122 × 46 cm.
One of a set of the *Four Seasons*, *Autumn*'s warm, glowing colours contrast with the cold but subtle greys of *Winter*. The Art Annual of 1894 nicely expresses the sentiment of the picture: 'Autumn wears a rich crimson robe and holds a pomegranate in her hand, as she stands under the fruit-laden boughs on the edge of a marble tank full of water-lillies, and gazes mournfully at us, weary of all her gains, and only longing to be at rest'. Painted in 1868/70 for Frederick Leyland and first exhibited together at the Grosvenor Gallery in 1878, critical opinion of the *Four Seasons* was divided. A century later, however, the languishing ladies, diaphanous materials and soft colours are highly fashionable.

W. STRANG. 05

WELSH CHAIRS

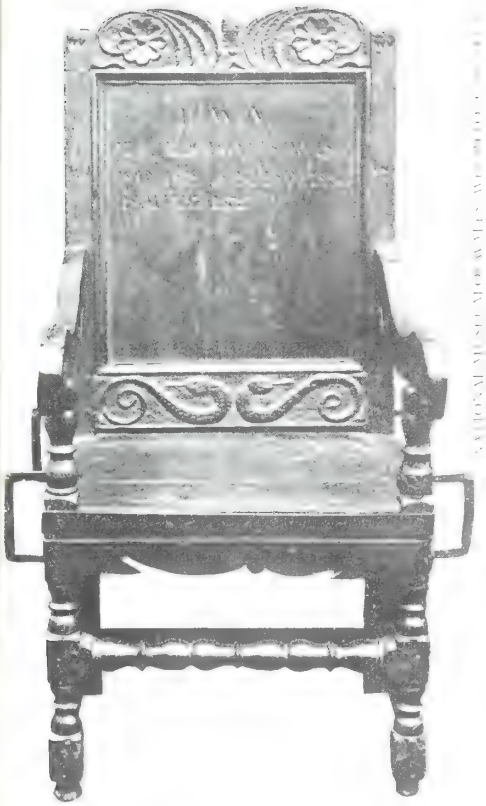
...n Gloag

1. **The judge of the court seated on a chair that has three or four separate legs, though the voluminous drapery of the seated figure obscures the seat rail and front supports.** ***Peniarth MS. 28, c.*** **1180.**

2. **Joined chair in oak, with framed linenfold panels forming back and sides, the upright members of the back surmounted by carved finials that resemble heraldic lions** ***couchant.*** **A base board, raised slightly above floor level, and the flat seat with a slightly projecting rounded lip, give lateral stability to the structure. The upright members of the framework in front rise above the arms and terminate in shaped finials.**

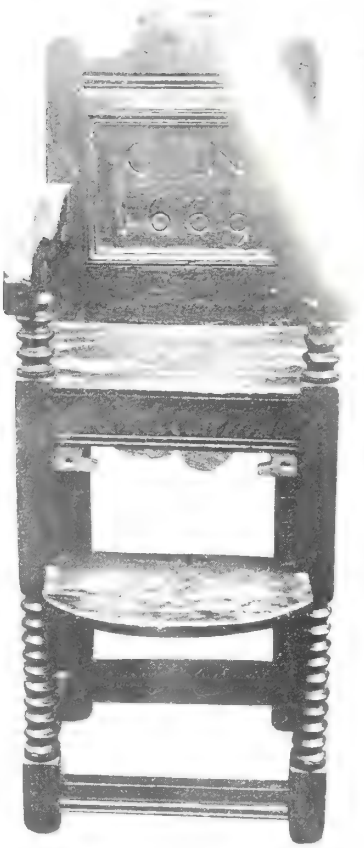
3. **Early seventeenth-century armchair in oak, with panel back continued below seat level. Originally at Pontrug, Caernarvon, now in the long gallery at St. Fagan's Castle.**

...the much earlier joined chair, No. 2, with the linenfold panels at back and sides and a baseboard raised slightly above floor level. Such box-like armchairs are survivals from the Middle Ages, resembling detached units from a row of linked seats such as choir stalls, or a simplified version of a high-backed canopied seat, intended to enhance the rigid dignity of posture proper for a monarch or great noble. Those solid, heavy examples of woodwork are unrelated to earlier forms of Welsh seat furniture that we happen to know about, not because any of it has actually survived, but because chairs of sophisticated design are illustrated in manuscripts of the twelfth century. Such documentary ...nce suggests that chairs were then



5. Oak panel back armchair with turned front legs and stretcher and arm supports, early seventeenth century. The iron loops projecting from the seat frame are for carrying poles.

6. Panel back armchair, with heavy scrolled cresting on back panel, made of oak, early seventeenth century, Maesrhyddid furniture.



8. Child's chair in oak with ring turning on the lower part of the front legs and the arm supports. The pendant fragments below the seat rail were originally part of a carved apron piece. Date engraved on the back panel '*1669*'. *G*(ruffydd) N(Annau), from Nannau, Merioneth.

. Oak armchair with panel back, surmounted by scrolled and pierced cresting: the carved decoration is crisp and vigorous. The turned front legs and arm supports are continuous; linked arcaded ornament appears on the seat rail, to contrast the back panel, early seventeenth century.
On loan to Glynn Vivian Art Gallery, Swansea.

7. Early seventeenth-century armchair in oak, with carved arcaded back panel, linked looped device on top rail, and elongated scrolls above. The front legs and arm supports are of turned work, from Nannau, Merioneth.

9. Chair at Belaen[illegible]mlin, Blackmill, n Brigend, Glamorgan. Rudimentary chair in oak [illegible]arly eighteenth centur[illegible]

10. **Panel back single chair in oak with carved top rail, barley sugar twists on back uprights, legs and stretchers, late seventeenth century. From Tredegar Park, Monmouth.**

12. **Early eighteenth-century three-legged oak chair with shaped back rest and turned spindles. From Melinbyrhedyn, Darowen, Monmouth.**

11. **Low seated early eighteenth-century oak arm chair with plain turned spindles in back and plain turned legs, those in front linked by a stretcher and terminating in rudimentary hoof feet. From Llangeitho, Cardigan.**

13. **Oak chair from Mynydd Wleyn Monmouth, *c.* 1680–1685.**
On loan to Glynn Vivian Art Gallery, Swansea.

space is occupied by two fabulous crea- … serpents or wingless dragons, with … ing tails gracefully curved like Ionic … lutes. The cresting of the oak arm- … chair, No. 7, with elongated scrolls sep- … by a rosette in a circular frame, surmounts an intricate linked loop device that occupies the top rail. Welsh rural craftsmen, endowed like all their countrymen, with agile imaginations, could give lively distinction to their work; their fancifulness was never un-

11. **Three-legged weaving chair with hooped back and plain spindles, mid-eighteenth century.**

16. **Chair of Thomas Edwards (1739–1810), of the village of Cerrig-y-Drudion, West Denbyshire.**

15. **Late eighteenth-century oak chair from Pwllywrach, Glamorgan. A rural acknowledgement of the prevailing Chinese taste.**

17. **Elbow chair made for Richard Roberts, of Castell, Llanddeiniolen, between the year 1760 and 1779.**

disciplined and was always controlled and used appropriately. Turned work during the seventeenth century lightened the rather ponderous character of panel-backed armchairs, though the gaiety of ring turning seldom appeared before the second half of the century. It is used on the child's chair in oak, No. 8, on the front legs and elbow supports. Originally this chair, which has the date '*1669*' carved on the back panel, had an apron piece depending from the seat rail.

The single chairs Nos. [illegible] are simplified version of type [illegible] fashionable in England the panel [illegible] example. No. 10, resembles in gen[illegible] racter the designs with carved [illegible] and backs that were introduced [illegible] restoration of Charles II. Again follow the lines of a later chair with an arched stretcher uniting front legs and a solid back with a [illegible] cornice-headed fielded panel.

Early in the eighteenth century primitive winged armchair in oak was introduced [illegible] innocent of upholstery, hard and, by later standards, bleakly uncomfortable. No. 9. The semi-hooded high back superficially resembled the porter's chairs that were developed later for use in the entrance halls of large houses. The absence of any concession to comfort is understandable if it was for the use of a porter, for the comfort of servants was seldom considered, though their shortcomings were a perennial subject of conversation and criticised in blistering detail by Swift in an unforgettable essay. Much of the seat furniture made in the rural areas of Wales was unpretentious and occasionally rather crude in shape, constructed for hard wear and long life; squat, solid, but by no means comfortless. The two low-seated armchairs, Nos. 11 and 12, are little more than sturdy stools with backs added; they would be found in many farmhouses and cottages, and still survive in some remote districts. Stools with leather seats were also known, and references to them occur in some late sixteenth-century inventories, also to stools and chairs of walnut.

From the late seventeenth century onwards, Welsh chair-makers were inclined with greater frequency to acknowledge current fashion occasionally to the detriment of their own inventive powers, so that national character diminished, though masterly skill in the selection and execution of carved ornament remained. Examples of judicious deference to modish taste are provided by No. [illegible] single chair with a back in the Chinese manner, by the lyre-shaped [illegible] No. 16, and the elaborate [illegible] carved frame of No. [illegible] sustained influence [illegible] of Chippendale [illegible] power and expansion of fashionable taste during the Georgian age diluted and finally submerged [illegible] character in Welsh chair-making, though the skill of the makers survived far into the Victorian period.

Arch ectural
nd Dec ative Glass
–1939

oger Pinkham

I

Decorative panel designed in 1934 by Sigmund Pollitzer and worked by Kenneth Cheesman in shaded sand-blast on black Vitrolite.

armorite and Vitrolite. A polychrome called Art Thermolux was also in by the mid 'thirties as well as Vitaflex Vita Glass, the latter transmitting ultra-violet light. Also, glass bricks began to be used in building.

At the start of the period under review, three long-established forms of glass engraving were to hand: brilliant-cutting, acid-embossing and sand-blasting. In the 'thirties, the additional techniques of the application of metal foil to glass, and of firing platinum, or on occasion gold into the glass, came into use. So it can be seen that the designer, having all these techniques to hand, had a wide repertory available and, as McGrath has said nothing was easier to overdo than the making of effects on glass.

The roots of 'thirties glass decoration can be found around 1926. Then, Basil Ionides 1884 1950 decorated Claridge's restaurant with acided panels in a rather French manner which suited the accompanying glass features by Lalique. Two years later Ionides did some minor alterations to the Savoy Hotel décor. At the same time (1928) Raymond McGrath 1903 1977 began to remodel a private house called Finella (No. 3), in Cambridge for Mansfield Forbes who was fascinated by the potentialities of modern materials. Finella, was a brilliant invention which is still worth scrutiny (only possible now in photographs). In style, the house owed nothing to the prevailing Art Deco. Using a completely fresh approach to new materials McGrath achieved an atmosphere of shininess and purity emphasised by simple forms and natural light. The main colours were pink, yellow and sea-green, the latter two were sprayed over silver foil. The number of glasses used in the house was small, but they were so well chosen that they seemed an inevitable part of it. Included were green wired-glass as a ceiling to the green hall, and a rough-cast silvered dome with sand-blasted engravings for the dining-room which had a pink composition floor inlaid with black glass. This house became a sort of landmark to design progressives in the 'thirties and

armourplate GLASS

FOR CLEAN COLO
SPECIFY VITROLIT

VITROLITE

2 **These advertisements from** The *Architectural Review*, 1933, **show the different qualities and uses of glass products produced at the time.**

even now at best a rather frigid and schematic invitation to the Machine Age.

One or two important modernist buildings did, however, appear in the late 1920s, notably the Hoover factory (1931–2) on the Great West Road, where the architects Wallis, Gilbert & Partners combined concrete construction with the traditional brick cladding of the factories that lined the road. Here, as in other buildings of the period, the use of glass was largely functional, to provide light for the interior, rather than for any decorative effect. Perhaps the most important exploration of the potentialities of glass as a material for modern architecture, and also of the problems of its use in artificial light, was the Daily Express building in Fleet Street, designed by Ellis & Clarke and completed in 1932. Here the architects were faced with the problem of providing a large amount of office space on a restricted site, and they solved it by building a tall slab-like block, with a curved glass façade facing the street. The ground floor was set back behind a row of slender columns, and the whole of the façade above was covered with sheets of black glass, which were also used for the interior walls of the entrance hall and the ground-floor shop. The effect was startlingly new, and the building remains one of the most striking in London.

Other buildings of the early 1930s also made extensive use of glass, but rarely with the same boldness as the Daily Express building. Many of the new cinemas, for example, had their entrances and foyers lined with mirror glass, which was also used for the interior walls of the auditorium itself. Sometimes, as in the Gaumont Palace, Hammersmith (1932–4), by W. E. Trent, the mirror glass was engraved with a pattern of stylized flowers, but more often it was left plain, to reflect the lights and the audience. Another cinema, the Carlton, Islington (1930), by Cecil Masey, had a façade of black glass, with a large illuminated sign in the form of a fountain. Shops, too, made extensive use of mirror glass, and the interiors of Selfridge's (1928) and Simpson's (1936), both in Piccadilly, by Gordon Selfridge Jr. and John Simpson respectively, were lined with it. Simpson's also had a glass floor, which was illuminated from below.

Glass was also used in the form of glass bricks, which were introduced from Germany in the late 1920s. They were used in a number of buildings, including the Hoover factory, but their most striking use was in the Philips Lighting showroom in Kingsway (1932), by Wallis, Gilbert & Partners, where they were used on a curved wall behind the staircase. Other buildings of the period used glass in a variety of ways, including the ballroom of the Dorchester Hotel (1931), by Millie Watson and P. Morley Horder, which was a traditional combination of mirror work. More unusual was the treatment of the Strand Palace Hotel (1929), by Oliver Bernard (1881–1939), where the staircase was lit by a glass dome, and the Cumberland Hotel (1933), by Joseph Emberton, where the entrance hall was lined with glass panels engraved with a design of ships. Bernard, by then a stage-designer, was also responsible for the extravagantly decorative Rex Ballroom in the basement of the Cumberland Hotel. Mr Emberton became well known for his experimental buildings, notably for Olympia (1932–4) and Royal Corinthian Yacht Club, Burnham-on-Crouch (1931–2). There were many commissions in this [illegible] promise was reached between the two positions in the work of Kenneth Cleveland (1902–1969) and Siegfried Pollitzer (born 1913), whose important work for Pilkington the glass manufacturer is also described later.

Finally, a third [illegible] this is where the glass was used in the form of simple mirror work [illegible] instance, the polished metal-[illegible] flexible screen installed [illegible] Company (died 1955) [illegible] on a [illegible] the ballroom decorations [illegible] Millie Watson and [illegible] stage. Hoover was a traditional [illegible] of mirror work. More [illegible] was their arrangement [illegible] Hotel, the band [illegible] Hall.

The entrance hall of Umella by Raymond McGrath, 1929, leading to the connected rooms North Pink and South Pink.

Lord Beaverbrook's home for the *Daily Express*, 1932. Glass work by James Clark and Son.

with sand-blasted peach glass giving a warming, almost cosy atmosphere. Cocktail bars, which grew rapidly in the period, also used tinted glasses. They were *the* places which smart theatre-goers, or diners, dropped into for a short time. Michael Rosenauer's designs for Ciro's (1932) included acided peach plate mirrors with bar fittings made of copper. For L'Apéritif Grill (1934), Joseph Nerini designed charmingly playful acided mirrors with mainly nude figures representing different sorts of cocktails. These places were modest in comparison to the proportions and lavishness of the decor of the foyer and cocktail-bar of Oddenino's Hotel (No. 6). Here [illegible] found awaiting them in the foyer [illegible] and luna blue mirrors sand-blasted [illegible] cocktail-shakers and glasses above a bronze glass dado; inside, in the well-[illegible] were opal glass, a coloured [illegible] glass chanticleer behind the bar, and [illegible] continuous wall mirrors setting up end-[illegible] reflections; the furniture was of [illegible] tubular steel.

[illegible] British major essay in restaurant design was his Embassy Club (No. 8 of 1933); this, in his customary style, integrated glass with the architecture, the walls being surfaced with rough-cast, silvered, jade green plate with brilliant-cut designs. On the end wall was a clock symbolising the Midnight Sun acided into the glass.

Since the majority of glass commissions were in London, it is pleasant to record that one of the finest commissions was in Edinburgh in the Prince's Street restaurant of McVitties, Guest and Company in 1937. This had several rooms and particularly fine was the Ladies' Room (No. 9), which had walls covered in silvered plate glass, a ceiling of stippled silvered plate, and a floor of Vitrolite and mirror tiles.

SHOW ROOMS AND EXHIBITIONS

In 1933 occurred two important and to some extent related events: Pilkington's set up their Architects' Department; secondly, The British Industrial Art Exhibition in relation to the home

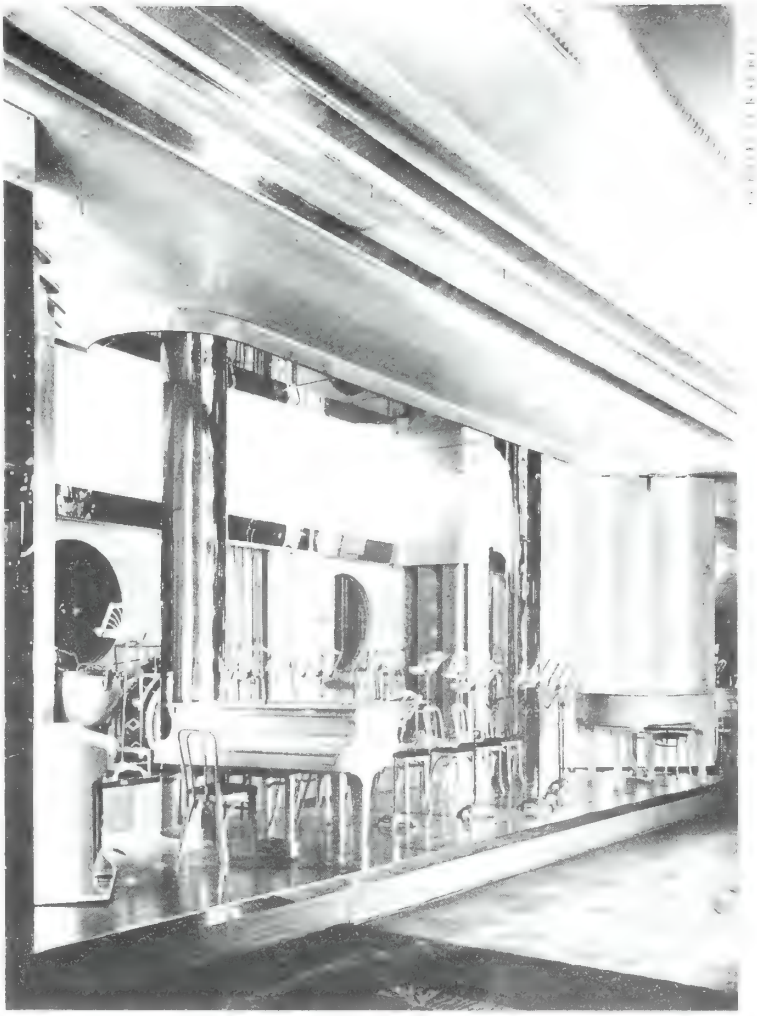
The Strand Palace Hotel entrance, 1929, photographed shortly before its removal in 1970 to the Victoria and Albert Museum, London.

opened at Dorland Hall, London. In charge of Pilkington's department was the architect Kenneth Cheeseman and with him as chief designer was Sigmund Pollitzer. This was a unique partnership with aims which were never different from those of others so far mentioned. The policy at Pilkington's was to advise architects on how to use glass. This can be examined at regional showrooms which between 1933 and 1938 were set up by Cheeseman and Pollitzer. Some examples executed were [illegible] The British Vitrolite Company in [illegible] Berkeley Street, London [illegible] assembled the first panel [illegible] included sand-blast to be [illegible] and Also

The jazzy [illegible] of the cocktail bar of Oddenino's Hotel, a popular rendezvous of the era, with [illegible] side being open to Regent Street.

The bathroom, vestibule, and distantly, the bar of the *Glass Train*, 1937; pink, ivory and silver were the predominant colours.

9. **The Ladies' Room of McVittie's Guest Restaurant, Edinburgh, 1937. With banqueting rooms and a ball-room it was probably the biggest glass scheme in Scotland.**



10. **The Savoy Hotel dance-band setting by Hall, Easton and Robertson, 1934, used by the famous broadcasting band Carroll Gibbons and his Savoy Orpheans.**

show displaying glass was the Ideal Home Exhibition. The show of 1936 was particularly interesting since the regular architect Ian Jeffcott (dates unknown) designed for it a glass fountain, archway and illuminated columns which were shown in the electrical section.

Of the brilliant work done by Cheesman and Pollitzer, probably nothing exceeded in cleverness the *Glass Train* (No. 7), which toured 2,104 miles and was seen by 398,721 people in major cities between 1937 and 1938. The train of two coaches displayed a tremendous range of glasses and had entirely of glass a vestibule, lounge, bathroom, cocktail-bar and rotunda; this last had reflecting walls, floor, ceiling as well as a glass table.

International exhibitions were also occasions to display objects of glass. In the mid and late 'thirties the pieces grew in scale. Perhaps nothing exceeded in size the sand-blasted mural called *Modern Profiles* made of forty-two panels of plate glass made by McGrath for the Paris Exhibition, 1937. For the New York World Fair of 1939 Eric Ravilious (1903–1942) designed, on a large scale, a world map composed of glass oceans and copper continents. By the entrance to the same British pavilion was Pollitzer's dedication panel, made, unusually, of glass. Made of satin-faced and back-silvered plate and with brilliant-cut, gilded lettering, the panel showed how, when properly treated, glass might rival marble as a ceremonial material.

The Second World War sank for ever one of the most ambitious of Pilkington's schemes to propagandise the architectural use of glass: this was the Glass Age Planning Committee which published imaginative schemes to redevelop The Strand, Bond Street, Prince's Street and some English coastal towns, with new street layout and buildings, to include tower blocks, constructed of glass. Time, to some extent has seen the coming to fruition of similar schemes elsewhere.

The 'thirties saw an increase in the number of show-rooms with night illumination. The General Electric Company built several such outside and in London, an early example there being the shop designed by Oliver Bernard for Kingsway in 1933. Then in 1938 Maxwell Fry (born 1899) designed an ultra-modern showroom for Regent Street to house the Central London Electricity goods.

SHOPS, OFFICES AND INSTITUTIONS

Joseph Emberton (1890–1956) was one of the first architects in this country to see the possibilities of decorative glass for shop fronts. Between 1928 and 1930 designed ones as varied as those fo Lotus Delta shoe shop in [illegible] 1928 which utilised acided [illegible] nd-blasted panels, for the [illegible] op 1929 and one for [illegible] ender 1930 in London. The la[illegible] incorporated polished metal in [illegible] ade. The combination of [illegible] ted gave an efficient and clean a[illegible] arance, as is to be seen in the glass [illegible] chrome prismat[illegible] lift-tower designed [illegible] Frederick Etch[illegible] 1887–1943) [illegible] for Crawfor[illegible] High Holb[illegible] Wills Coate[illegible]

Engraved mirrors in the first class lounge of RMS *Orion* designed by Lynton Lamb in 1936 and executed by the London Sand-Blast Decorative Glassworks.

RUSSELL AND BROMLEY

Clive Entwistle's Russell and Bromley shoe-shop, Ealing, 1935, by night. Entwistle was nineteen when he designed this façade; the aquarium in the ground floor was a novel touch.

[illegible] by day, the display [illegible] though [illegible] the display [illegible]

[illegible] the balance of the day. [illegible]

[illegible] period the use of [illegible] frames [illegible] light [illegible] and Coun[illegible] new buildings [illegible] erected in Langham Place in 1932. Though glass was used here almost entirely in a functional capacity, the black glass dressing-rooms show McGrath's interest, at this date, in the elegant resources of this material.

It is perhaps ironic that the headquarters of the profession itself, erected in 1934, was an unimaginative building containing little decorative glass. But what is there is interesting enough and consists of the sand blasted and edge-lit designs by Jan Juta, born 1897, on the main staircase and Florence Memorial Hall, also, high at the back of the building in the doors on the Council Room landing leading to the terrace are McGrath's sand-blasted and acided panels of the Six Orders of Architecture.

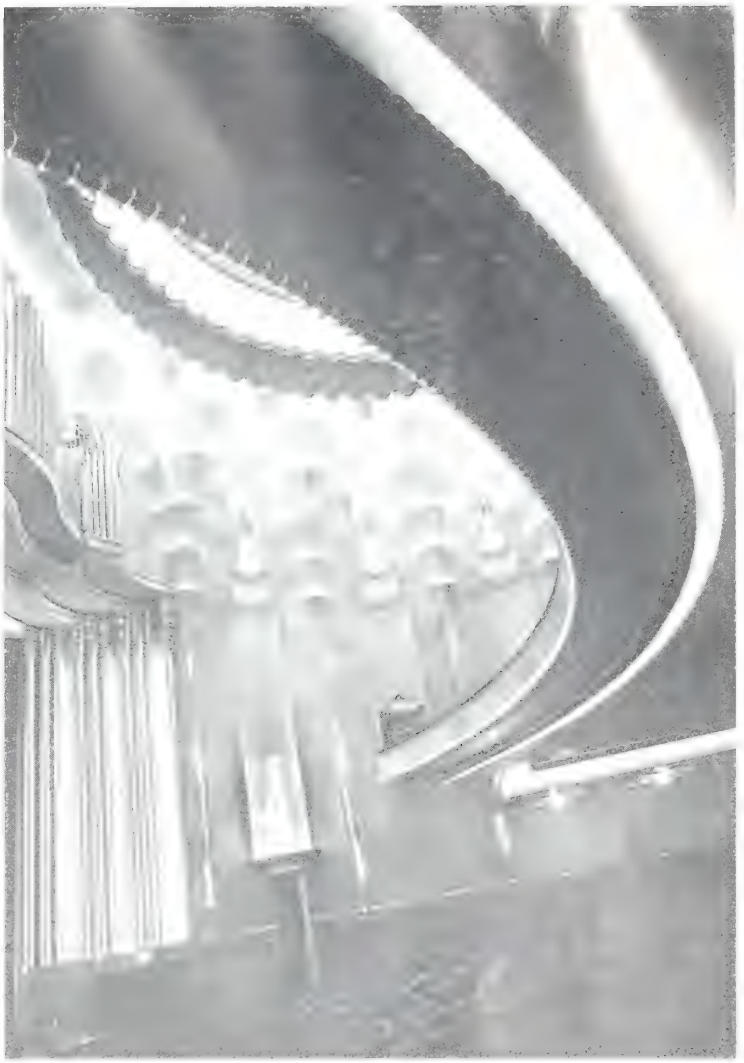
TRANSPORT

[illegible] were an important source of commissions for glass artists in the 'thirties. [illegible] *England's Britain*, launched in 1930, had glass features by Frank Brangwyn [illegible] 1956 and Edmund Dulac [illegible] 1882–1953). This was a modest beginning in décor. By 1935 considerably more decorative glass was being put into [illegible]. The Orient Line's *Orion*, launched in 1935, had a large, sand-blasted, silvered and gilded mirror of Orion designed by McKnight Kauffer (1891–1954). On the same boat were sand-blasted mirrors No. 11, by Lynton Lamb (1907–1977), who also designed for the *Orcades* launched in 1937. For the Cunard Company, Sigmund Pollitzer designed forty-two acided and sand-blasted panels illustrating the history of transport for the main Tourist staircase on the RMS *Queen Mary* which was launched in 1934. Perhaps it was for reasons of economy or even a turning away from glass décor that the sister ship, RMS *Queen Elizabeth*, had relatively less glass. Launched in 1938, the ship had acided and sand-blasted panels designed by Margot Craig and work on a small scale by Jan Juta.

BATHROOMS

Little of the glass (excepting mirrors) described so far appertained to the average home, but bathrooms were an exception. A great number of ideal bathrooms were designed and shown at exhibitions. One stylish example was the all metal and glass one designed by Serge Chermayeff (born 1900), in 1930, for

13 A corner of the bathroom designed for Lilly Losch by Paul Nash in 1933. Pink, the colour of the floor, had been used in Finella and other commissions of the decade.



14 The New Victoria cinema, 1929, by Trent and Lewis, near Victoria Station. The lighting and the interior generally were thought exceptionally decorative at the time.

Warring and Gillow. In contrast, something more lavish and less austere was the one designed for Oliver Hellier Lodge, Mount Temple, in 1932. The bath walls were faced with grey mirror glass with sandblasted designs and the ceiling likewise. The bath and washbasin were of lime with gold mosaic and illuminated from diffusion tubes above the sink and in an illuminated panel behind the bath. Again, something quite different and evidence of how diverse a bathroom could be was that No. 14, designed by Paul Nash (1889–1946) in 1933 for Lilly Losch. This contained a chromium-plated exercise ladder, suspended from the ceiling and black mirror mosaic panels were walled with rose-beige and pearl-coloured silvered glass mirror panels with pink and white mirrors and black polished opal glass. A ceiling mirror matched in the tint the pink rubber floor.

There is still an echo of these extravagances, to be seen at occasions like the Ideal Home Exhibition or in the pages of magazines like *Harper's Bazaar*.

THE VIRES AND CINEMAS

Much [illegible] glass was used in cinema than might have been supposed. The earliest [illegible] usually had lay-lights in the auditoria, but lay-lights did not become an established feature. Most glass was [illegible] the exterior in the form of neon lighting, as at Studio One in Oxford Street (1930), or, very often, as applied to the Odeon cinemas. Nicholas Hawksmoor probably realised early that interiors did not have to be special being half the time and dark most of the time, one that was spectacular was the splendidly Oriental New Victoria (1929, No. 14), which had 'stalactitic' lighting depending from the ceiling.

Theatres which were remodelled in the period were usually more lavishly decorated. An example of the vulgar style was Schaufelberger's Adelphi (1929), which had much foyer mirror-work. In quiet taste was Ewen S. Barr's entrance to the Duchess Theatre (1929, embellished with pink plate, amber glass and mirrors. A dignified foyer was designed by [illegible] for the Savoy Theatre in 1930. Theatres, like pubs, had décor to match the clientele and the tone of it had to suit the kind of entertainment being proffered. A gaudy example was the bar of the Prince of Wales Theatre by Robert Cromie (1937), which had columns faced with peach mirrors, a broader style than was general by this time in the 'thirties. For it is apparent that towards 1933 more restraint, better [illegible] greater understanding of how to [illegible] subtle effects on glass [illegible].

Much of this glass [illegible] by enemy action [illegible] fashion and the [illegible] materials. Examples [illegible] and are now more than [illegible] collector and [illegible] *Vires* [illegible] *Palladium*, [illegible] *Fenton House* [illegible] *Metro*

...sh from a Polychrom... four ... Gilbert Bayes, 1924. ... two ... of this fountain, one ... International Labour Offices in Geneva, other ... Paris Exhibition of 1925.

Polychrome Stoneware roundel designed by Gilbert Bayes, 1926, from a series. A set of four can be seen on the White Rock Pavilion, Hastings.

Pottery through the Ages, detail, a frieze in coloured stoneware by Gilbert Bayes, 1939. This relief once adorned the façade of Doulton House on the Embankment but it was removed in January 1979 when the building was demolished. It is at present being restored and will be resited in London.

ART AND INDUSTRY

A CENTURY OF CO-OPERATION BETWEEN SCULPTORS AND THE DOULTON POTTERIES

Louise Irvine

Since the latter part of the eighteenth century, the English ceramic industry has regularly improved the aesthetic standards of its figure and animal models by calling upon the services of established independent sculptors. The contributions made in the eighteenth century to Chelsea by Roubilliac and to Wedgwood by Flaxman are well known. Perhaps less generally familiar are the roles played by the Victorian sculptors such as John Bell, Richard Westmacott and Baron Marochetti in the successful development of the Parian modelling material by Minton, Copeland and other companies. Other Victorian sculptors, for example the Frenchman Albert Carrier de Belleuse, helped to popularise the new majolica range of coloured glazes by encouraging their use upon the lively earthenware forms characteristic of the 1850s and 1860s.

Sculptors were also involved in the great upsurge in interest in architectural terracotta in the nineteenth century. The contributions to the decoration of London and other industrial cities made by manufacturers such as Blashfields, Blanchards, Leeds Fireclay and Hathern Ware can, in many cases, still be seen. Most of these companies relied on their own designers and modellers, and only occasionally called upon independent consultants. However, there is one manufacturer that is perhaps outstanding, not only for the range of its products, but also because of its extensive use of freelance sculptors and designers.

This company was founded in Lambeth in 1815 by John Doulton, John Watts and Martha Jones and grew throughout the nineteenth century to become ultimately the Royal Doulton Potteries. It was in this field of monumental and architectural work that Doulton first employed the talents of independent sculptors. At first their terracotta range was purely utilitarian, but John Doulton's son Henry began to make his wide ranging artistic aspirations felt when he joined the company in 1835. These took many forms, leading ultimately to the founding of the Doulton Lambeth Art Pottery Studios,

A terracotta group symbolising Australia modelled by F. W. Pomeroy, which formed part of the monumental fountain made for the Glasgow International Exhibition of 1888. W. S. Frith designed the sculpture which represented the countries of the Empire and, helping him with the modelling were Doulton artists J. Broad and H. Ellis.

***Saint Agnes*, a porcelain wall mask with a turquoise glaze designed in 1934 by Richard Garbe and produced in limited editions at Burslem. Garbe produced several wall masks, based on sculptures or fifteenth-century Chinese masks.**

but initially they were directed towards the field of decorative sculpture for buildings and gardens. Some years later, John Sparkes, the principal of Lambeth School of Art began to take an interest in these artistic endeavours. Under his enthusiastic directorship this art school and later the City and Guilds School of Modelling, were able to train some of the more exceptional sculptors of the late Victorian period.

Most of the sculptors who worked with Doulton were introduced by Sparkes; others were directed there by the architects who had actually commissioned the terracotta. It was possible by the 1880s for architects to order from the Doulton catalogue entire ceramic buildings including decorative columns, panels, friezes, window and doorheads as well as ornamental statuary and fountains for the gardens. Much of this output was designed and produced by the large modelling department at Lambeth, but inevitably independent artists were frequently called upon to work on special orders. Henry Fehr, for instance, designed the statuary on the façade of the Russell Hotel, London (1898), while F. W. Pomeroy and W. S. Frith, the latter a tutor at the City and Guilds School, collaborated on the production of a spectacular fountain for the Glasgow Exhibition of 1888. Other sculptors involved in various terracotta work included John Wenlock Rollins, Emeline Halse and G. Elmes. All these independent artists were used to working on a large or monumental scale and so fully exploited the potential of architectural terracotta. Small scale sculpture was only occasionally produced at Lambeth and then rarely by freelance sculptors.

The use of independent sculptors and designers at Lambeth started a tradition continued at other Doulton factories. At the Doulton Burslem factory established in the Nile Street premises, Pinder, Bourne and Company, several well known sculptors were invited to submit small scale figure and animal sculpture for possible quantity reproduction in earthenware and bone china. Charles Noke, Burslem Art Director,

Picardy Peasants **designed by Phoebe Stabler. Doulton bought the reproduction rights of these models in 1911 and launched them as part of their 'HN' range in 1913. Poole Pottery also produced versions of these figures.**

Three figures designed by Richard Garbe which were reproduced in the 'HN' range at Burslem. Left to right: ***The Cloud*** **introduced in 1937,** ***Spring*****, 1933, and the** ***Dryad of the Pines*****, 1938. These figures relate closely to Garbe's ivory carvings, in particular** ***Spring*** **which was taken directly from** ***Primavera*****.**

Three figures modelled by L. Perugini and first produced at Burslem in 1914.
Left to right: *Upon Her Cheeks She Wept*, *Shy Anne*, *Here a Little Child I Stand*.

A detail of the terracotta sculpture on one of the entrances to St. Pancras Baths, Prince of Wales Road, London NW5.

Terracotta statue from a series of famous British queens, modelled by H. C. Fehr for the façade of the Russell Hotel, London, 1898.

roduced at the Lambeth factory.

The Lambeth stoneware material with its wide range of coloured glazes proved to be an effective medium for a variety of sculptural techniques and a number of contemporary sculptors were attracted to the factory during the 1920s and 1930s. These included George Edward Kruger Gray, who designed the advertising plaque for Greene King Breweries still to be seen on their pubs today, Alex. J. Marshall, Allan Howes, Harry Parr, Adrian Allinson and Wilfred Norton, all of whom either produced designs directly for Doulton or adapted existing sculptures in metal, wood or terra for reproduction. The Royal Academy seems to have been particularly important in encouraging this sort of co-operation, but the Art Workers' Guild and the Royal Society of British Sculptors may also have played a part.

Doulton's coloured stoneware was also used in the inter war years as architectural ornament. They had developed a material in 1897 called Polychrome Stoneware, a modern equivalent of Della Robbia ware, which was able to withstand extremes of temperature and the atmospheric pollution of city environment. The material was used extensively until the 1920s when it was found to satisfy the demands for more colour in architecture at that time. This interest was widespread that the Royal Institute of Architects organised a national petition in 1922 on the theme of colour architecture and designers from the Doulton factory were among the winners. This movement particularly affected Gilbert Baves, a former Master of the Art Workers' Guild and President of the Royal Society of British Sculptors. Baves, whose reputation as an academic sculptor had been established before the First World War, strongly believed that the quality of the environment could be greatly improved by the use of coloured sculpture. This belief led to his long and fruitful association with Doulton, which lasted from 1923 to 1939. During this period he worked on a number of sculptural projects which made extensive use of Polychrome Stoneware. These ranged from figures, ornaments, fountains and decorative panels for garden use to major monumental commissions for Selfridge's, the St. Pancras Housing Association and Doulton itself. Best known perhaps was the fifty-foot frieze that used to decorate the façade of the former Doulton House on the Lambeth riverfront. This richly coloured panel was modelled in low relief in Baves' characteristic style which blended formal and realistic elements in a highly decorative manner.

Another monumental commission executed by the Lambeth factory was the semi abstract sculpture designed for the river frontage of Hays Wharf by Frank Dobson. Executed in glittering gold stoneware, this relief is one of the most original examples of architectural faience ever to have been produced. Frank Dobson was the most *avant garde* sculptor to work not only with Doulton but with the whole British ceramic industry. Generally both manufacturer and client were quite conservative their approach to decorative art and favoured the established artists of the period. Some artists such as Epstein were frequently ridiculed or scathingly dismissed by the contemporary press.

The outbreak of [illegible] put an end to Doulton's interest in artist designers. It is possible that in war years there has been no attempt revive the [illegible]

Wha would na fecht for Charlie?

Will Allan

In literature, romance, on glass, clever stuff, the sounds and symbols of the Jacobite movement are very much with us today. 'Kidnapped' and *Catriona* have just been shown [illegible], record prices were recently paid for Jacobite glass, and now a highly interesting portrait of the leading figure in the drama, the Prince himself, has been acquired for a private collection in London.

There is abundant evidence about how the Prince looked and carried himself during his brief time in Scotland. He entered Perth 'in a handsome suit of tartan trimmed with gold lace', and John Howe, good Whig and dutiful citizen of Edinburgh, admitted that 'the figure and presence of Charles Stuart were not ill suited to his lofty pretensions'. Home noted that 'he was in the prime of youth, tall and handsome, of fair complexion; he had a light coloured periwig with his own hair combed over in front; he wore the Highland dress, that is a tartan short coat without the plaid, a blue bonnet on his head, and on his breast the star of the order of Saint Andrew'. This is the familiar image, carried down through contemporary and later engravings and caricatures. The painting discussed here relates to this image, but is of a much earlier date [illegible]

[illegible] Prince Charlie [illegible] 1745. Prince [illegible] known by sight [illegible] full-length portrait [illegible] existed, painted [illegible] artist Hans Huysing [illegible] aged fourteen, was [illegible] at the siege of Gaeta [illegible] supported by the French [illegible] the Emperor Charles [illegible] and Naples and replace him [illegible] of Spain. It was thought [illegible] Prince to gain favour with [illegible] kers by making his [illegible] captain, in their ranks. [illegible] portrait bears [illegible] Huysing's [illegible] Prince, [illegible] rust an Italian landscape, wears a [illegible] Stuart tartan edged with

Marischal College, Aberdeen

ANONYMOUS.
Prince Charles Edward Stuart,
miniature in oils on copper in the collection of the Earl of Wemyss.

Marischal College, Aberdeen

HANS HUYSING
Prince Charles Edward Stuart,
engraving after the oil painting in the Scottish National Portrait Gallery.

Right. ANONYMOUS.
Prince Charles Edward Stuart,
This unsigned portrait in oils was recently acquired for a private collection in London.

gold braid, a blue bonnet with the white cockade, and hair simply dressed. The pistol in the foreground of the Hysing portrait matches those in the London portrait; they are English flintlock pistols of a type common in the 1720s, cannon barrelled and comparatively light in weight.

But there are other features in the London portrait which are more remarkable. The Prince is carrying an English sword of the second quarter of the seventeenth century, its cup hilt formed of a network of bars. The chiselled knuckle-guard is perhaps more typical of French swords of the time, but the overall appearance suggests an English make. It is perhaps a fanciful suggestion, but it could be that the Prince is holding a sword of his great grandfather, Charles I. The Scottish targe in the background is also unusual; the use of gilt nails is typical, but the boss looks older again, suggesting that the targe, too, may have been an historic Jacobite relic.

The Prince has cast aside his plaid, thistles grow in the left foreground, and the Prince's hand rests lightly on the sash of a gold medal worn at the right hip. The face is older, longer than in the 1734 portrait, and I am tempted to suggest a date not long before the '45, perhaps 1743. It was important for Charles to get himself better known. In October 1740 the Emperor Charles VI died, five months after Frederick William I of Prussia. In the winter of 1740 the whole fabric of European diplomacy was ripped up when Frederick, the new King of Prussia, invaded the Silesian lands of the new ruler of Austria, Maria Theresa. Britain, her foreign policy conducted with wayward energy by John Carteret, became involved in the European war. In January 1743 Cardinal Fleury died, succeeded as France's principal Minister by the pro-Jacobite de Tencin. Circumstances combined to give the Jacobites their best opportunity for thirty years, and Prince Charles went to Paris to prove it. This portrait belongs to that period, and shows us the Prince, graceful and courteous, waiting his time.

Tools of Sc

Scientific Inst
from the Fra
by Ar

Brass celestial globe,
seventeenth century, Islamic,
engraved with the ecliptic and equator
with several of the constellations.
Globes have been used by astronomers
for over two thousand years.

Turkish quadrant, *c.* 1750,
of lacquered wood and engraved
both sides. The plumb-bob is missing.
Although sun dials were used as
time keepers more than three
thousand years ago it was not
until the beginning of the
sixteenth century that pocket
dials became popular.

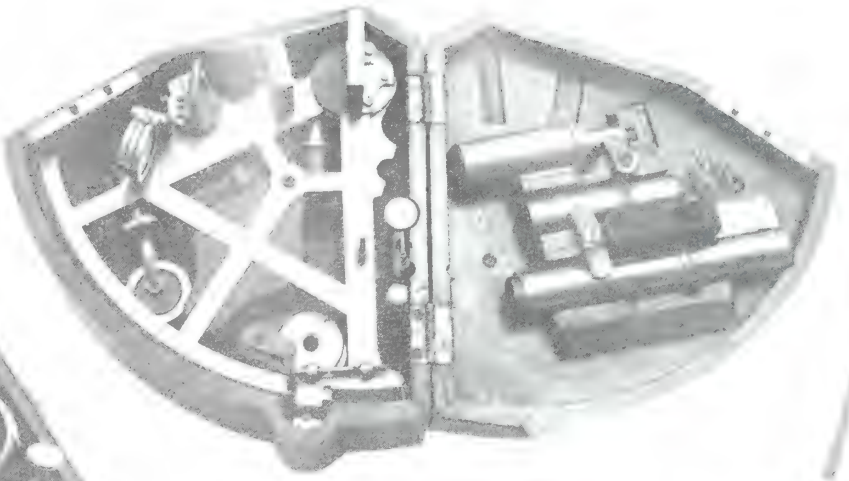
Marshall microscope, *c.* 1700.
The body is of leather embossed with gold
mounts. The snout is of *lignum vitae*,
a self lubricating wood. John Marshall,
a noted London optician, introduced
this model in 1693 and referred to it as his
'new invented microscope for viewing the
circulation of the blood'.

Reflecting telescope, *c.* 1737,
signed '*Geo. Sterrop* LONDON'.
2½-inch Gregorian reflector with
fishskin covered body. Sterrop,
belonged to a family of
instrument makers who were active
from the seventeenth century.

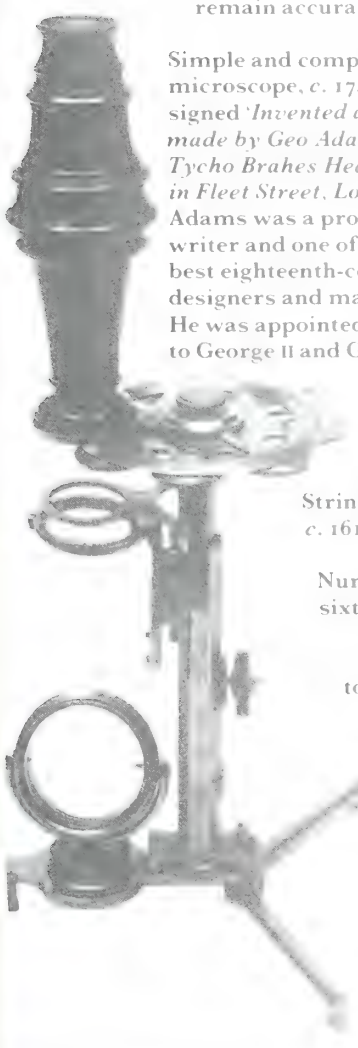
Silver pocket sund
with folding bird
signed '*Butterfield*
Butterfield, an Englishman,
set
is *c.* 1680, and became famous fo
the
ship and elegance of his dials.

Equatorial instruments, *c.* 1800,
signed '*W. & S. Jones Holborn London*'.
W. and S. Jones traded from Holborn
between 1784 and 1838 where they
made instruments of many kinds.

Chronometer, *c.* 1792, signed: '*John Arnold & Son London No. 32 Inv & Fecit*'
John Arnold (1734–1799) like Harrison, Mudge and Earnshaw, strove to solve the problem of longitude by the production of a chronometer which would remain accurate at sea



Miniature sextant, *c.* 1769, signed '*Ramsden LONDON*'.
This 5½-inch radius sextant is reputed to have been supplied by Jesse Ramsden to Captain James Cook before he made his famous voyages of discovery on the *Endeavour*.



Simple and compound microscope, *c.* 1746, signed '*Invented and made by Geo Adams at Tycho Brahes Head in Fleet Street, London*'.
Adams was a prolific writer and one of the best eighteenth-century designers and makers. He was appointed maker to George II and George III.

Equinoctial ring dial, *c.* 1750.
An easy to use dial invented by William Oughtred (1575–1660).

Small transit circle, *c.* 1855, signed: '*Dancer Manchester*'.
John Benjamin Dancer (1812–1887) was a man of great inventive genius and was a pioneer of photography and microphotography.

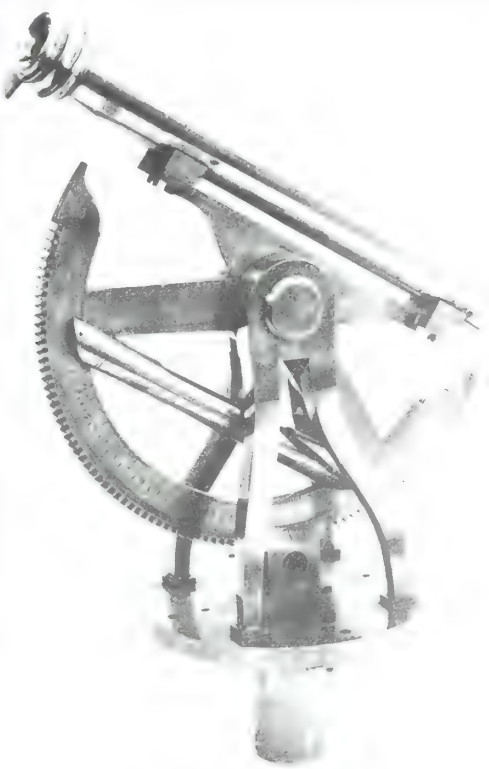
String gnomon diptich dial *c.* 1614. A form of ivory dial associated with the Nuremberg makers of the sixteenth and seventeenth century. On the upper surface is a volvelle to show the moon's age.

Equinoctial [illegible] 1710, signed '*And Vogler*'. Vogler belonged to a group of eminent makers in Germany

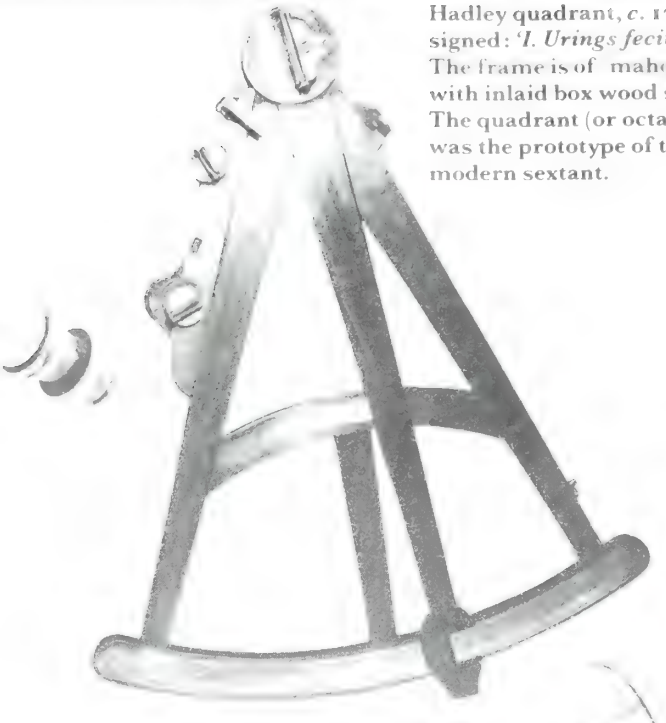
led to honour the memory of these men, we have allowed the products of their genius to be dispersed, lost or even destroyed. A typical example is the loss of the astronomical instruments of Tycho Brahe, the great astronomer who died in 1601. It is recorded that after his death, his observatory which was filled with an amazing array of irreplaceable instruments, was allowed to lie unattended for so long that eventually they were disposed of as useless rubbish. No less a fate befell the instruments of the Astronomer Royal Flamsteed after his death in 1719. Fortune smiled rather more kindly on the magnificent collection left to Christchurch College, Oxford, in 1731 by Charles Boyle, fourth Earl of Orrery. It was only by sheer chance, however, that nearly two hundred years later, these forgotten seventeenth- and eighteenth-century treasures were found smothered in dust in an unused cupboard in the College. Unfortunately very few instruments prior to the seventeenth century have survived and it is therefore all the more important that existing instruments should be preserved. If the question arose as to whether these instruments were worthy of preservation, it could be argued that many of them are so beautifully designed, with such an elegance and harmony of line, that in themselves they constitute an art form, and that for this reason alone they deserve to be preserved. But although many of these instruments were indeed things of beauty, embellishment was never permitted to interfere with function. Once lost, these masterpieces of craftsmanship are lost for ever, for unlike conventional works of art, instruments cannot be reproduced. The responsibility for preservation should surely devolve on public museums and not on the private collector. Time and time again collections which are of especial value if kept together are sold piecemeal at auction. The time has surely come for directors and curators of museums to search out private collections and individual items of merit which are in private hands. A positive approach should then be made to the owners to see whether they would consider parting with their possessions. I know I speak for many collectors particularly those who are no longer young in saying that they would take kindly to the idea that their treasures should be treated as part of the national heritage and be preserved for posterity in a public museum.

Microscope, *c.* 1750, signed *'J Cuff, LONDON Invt. & Fecit'*. John Cuff made and sold instruments from his shop 'At the Sign of the Reflecting Microscope and Spectacles' in Fleet Street.

In this unusual variant of the circumferenter the graduated circle and alidade can be set in any desired plane for the measurement of vertical and horizontal angles. The circumferenter was invented *c.* 1617.

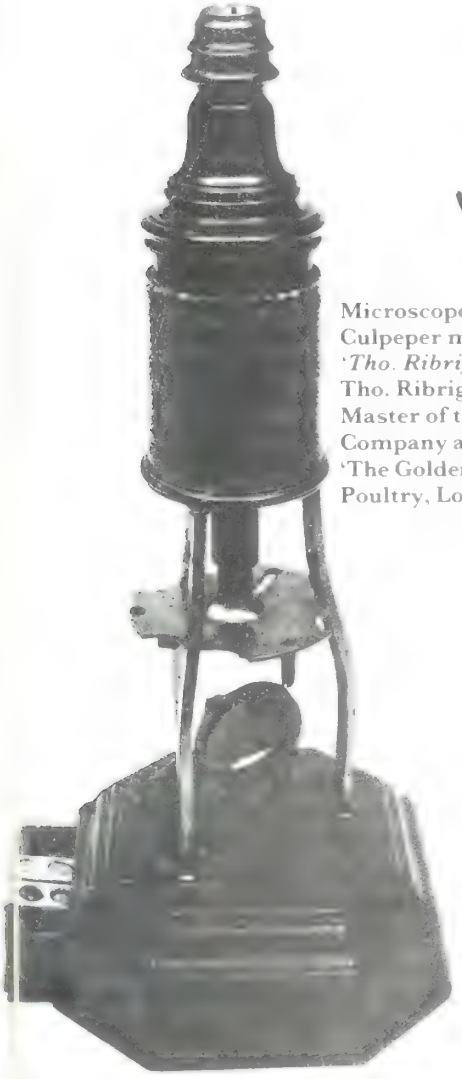


Hadley quadrant, *c.* 1750,
signed: *'I. Urings fecit London'*
The frame is of mahogany
with inlaid box wood scale.
The quadrant (or octant)
was the prototype of the
modern sextant.



Altazimuth Theodolite, *c.* 1720.
An early unsigned theodolite typical of
the work of Jonathan Sisson (1690–1794
a maker of outstanding skill and ingenuity.

Telescope, *c.* 1720,
signed *'I. Day'*.
The four draw tubes are of
vellum and the body is gold
embossed green leather.
The mounts are of wood.



Microscope, *c.* 1740,
Culpeper model signed
'Tho. Ribright Fecit London'.
Tho. Ribright (1712–1781) was
Master of the Spectacle Makers'
Company and traded from
'The Golden Spectacles' at the
Poultry, London.

Gregorian reflecting telescope, *c.* 1750,
signed: *'James Short London 77/584 – 18'*,
on geared altazimuth mounting and
typical pillar and claw stand.
James Short's skill as a
maker of reflecting telescopes has
never been surpassed. He was a founder
member of the Royal Society of Arts.

Islamic astrolabe, ?seventeenth century.
With a history extending over 2,000 years
the astrolabe was one of the first scientific
instruments. It was used by astronomers
to take the altitudes of heavenly bodies,
from which time and latitude could be deduced.

J. NICOLET

G. ENGELMANN.
Voyage Pittoresque en Corse, 1824.
A general view of Ajaccio as it appeared in Napoleon's time, showing clearly the campanile and dome of the Cathedral.

The Casa Bonaparte in Ajaccio

Dorothy Carrington

[illegible] place is many [illegible] people [illegible] for visiting Ajaccio [illegible] has been [illegible] died. [illegible] Saint Helena, relate [illegible] new [illegible] the [illegible] as [illegible] brought [illegible] the [illegible] childhood home [illegible] Napoleon's pre-[illegible] comes as [illegible] fascinated by [illegible] are disappointed [illegible] difficult. Standing storeys high above the ground floor, with a frontage of six windows on to the rue Saint Charles, and an extension on the first floor with ten windows overlooking the rue Laetitia, it is one of the largest buildings in the old Genoese quarter of the town. The furniture, which is quite elegant, practically all antedates Napoleon's ascendancy. The carved and gilded consoles and mirrors, the carved and painted chairs and settees and the marquetry tables and commodes belong to the years of Louis XV, Louis XVI and the *Directoire*. Both inside and out, the Casa Bonaparte contradicts the familiar tale of Napoleon's youthful poverty. But there are also visitors who are shocked by the extreme plainness of the building, by its lack of architectural distinction. In short, the Casa Bonaparte is liable to be criticised because it is neither a palace nor a hovel.

Yet this *bourgeois* quality is precisely what makes it interesting, moving even, when we know its history as it can be pieced together from contemporary records. They reveal that the house has been so often rebuilt, enlarged, refurnished and restored that it bears little resemblance to the one where Napoleon

G. Engelmann
Voyage pittoresque en Corse, 1824
Lithograph of the Casa Bonaparte showing the façade as rebuilt in 1797 and unchanged to this day. The artist shows a fanciful scene of the young Napoleon playing soldiers with his brothers.

spent his leaves as a young officer – and still less to the one where he was born. What we now see is a reconstruction carried out in 1797, designed to repair the damage inflicted four years before when the Bonapartes were driven out of the island in a civil war and their home looted. Returning, triumphant, after Napoleon's victorious campaign of Italy, they recreated the home in keeping with their new celebrity. It was very much a stylish Napoleonic recalled on Saint Helena, it incorporated the original family home with 'additions and improvements'. As for the furniture, little escaped the looting, or was recovered, so that most of what is now shown was acquired at the time of the house's restoration, with a few pieces slipped in during the nineteenth century, when the house suffered further vicissitudes.

The earliest known description of the Casa Bonaparte dates from the mid-eighteenth century. It is found in a register of accommodation available for the French troops which were then being sent to Corsica to aid the Genoese rulers of the island to combat a powerful rebellion of the interior. Here we learn that the house consisted of two three-roomed flats, on two storeys. By this was meant two rooms above the ground floor, which was seldom inhabited in Corsican town houses at that period, being used for storage. This modest home is classed as fit for lodging a subaltern officer – the higher ranks were billetted in the grander residences of the town.

Happily for them, the Bonapartes were able to spill over into the Casa Bozzi next door. This house had fallen into their hands with the dowry of Maria Rosa Bozzi, who Luciano – other brother Napoleone, married her in 1743. When Maria Rosa planned to marry off her daughter, Isabella, she proposed giving her the Casa Bozzi as her dowry. To prevent the house leaving the family Luciano prevailed on Maria Rosa to exchange it for one of his own vineyards, which became Isabella's dowry on her marriage in 1766. By this shrewd transaction the Bonapartes succeeded in [illegible] their ancestral home.

It was in this enlarged family house that Napoleon was born on 15 August 1769. Letizia was at mass in the neighbouring cathedral when she felt her first labour pains. She just had time to reach home – but not to put her clothes before she gave birth to the child on a 'sofa' according to Henry [illegible] who interviewed her in her old age. [illegible] a carpet in which were woven scenes from the 'Iliad' and the 'Odyssey' – according to Napoleon as quoted in 'Las Cases'. The latter version [illegible] Letizia, when she heard of it, denied the existence of any such carpet, and indeed no carpet [illegible] inventory of contents of [illegible] The sofa have been [illegible]

ANONYMOUS
Charles Bonaparte
The only known portrait of Napoleon's father painted during his lifetime. The bay of Ajaccio is through the window.

BARTOLINI
Madame Mère – Laetitia Ramolino Bonaparte.
This portrait bust, now at Malmaison, gives a positively Roman dignity to Napoleon's mother.

[illegible] and end-pieces, must have been [illegible] moderate joy [illegible] that Luciano [illegible] turned posts, the most [illegible] furniture in the Casa Bonaparte [illegible] were used by Joseph and Napoleon [illegible] children. They cannot, however, [illegible] Laetitia where they are now shown, [illegible]

[illegible] In fact we have no way of ascertaining which room Napoleon slept in before he went to school in mainland France at the age of nine. Nor can we identify the 'large room' which Letizia, so she recalls in her 'Souvenirs', cleared of its furniture to make into a day nursery where Napoleon drew soldiers in battle order on the wall.

The plight of Carlo and Letizia comfortably installed in the formerly handsomely habitable Casa Bozzi perhaps exerted the greatest pressure on them. At all events, less than a year after the birth of Napoleon, Isabella and her husband Francesco Ornano went to law with Luciano to reclaim the house. Their contention was that the exchange of house for vineyard had been inequitable, that it had been forced on Maria Rosa by the menaces of her husband (now deceased), acting in connivance with Luciano. The Bonapartes defended themselves with energy: not only was their vital living-space at stake, but their reputation, their [illegible]. The litigation raged during nearly three years. It had cost the Bonapartes 9000 *lires* by the time judgement was finally given in their favour.

But this was surely a small price to pay for the house just at a time when Carlo's career was obliging them to entertain on a grand scale. Indeed we may wonder what Carlo's future would have been, and so Napoleon's, had they not succeeded in keeping it. While Luciano was plotting in the law courts, Carlo, forgetting his former allegiance to Paoli, had been winning a place for himself in local politics and the favour of the French commander-in-chief, Count Marbeuf. Now, more than ever before, he needed a home where he could keep up appearances and receive certain rooms for dinners and receptions. Count Marbeuf, we know, was a frequent visitor to the Casa Bonaparte, together with high-ranking officials and members of the local nobility, to which the Bonapartes officially belonged. To complete the setting for these gatherings, in May 1774 Carlo spent some 600 francs

The dining room, showing clearly the redecoration of 1797

adding a large open terrace to the back of the former Casa Bozzi, running parallel to the Contrada del Pevero above, a ground floor covered by a pergola-beam. Those who know the sublime opaline nights of Xaverian will realise how invaluable it must have been, open though closely overlooked by the surrounding houses. There Carlo Emanuel must have taken the air on 24 September 1754 at the christening party of his fourth son, Louis, whose godparents were Count Marbeuf, minister, and Madame Boucheporn, wife of the

Carlo was now approaching the peak of his career. Thanks to the influence of Marbeuf, in 1768 he went to Versailles as deputy of the Corsican nobility to Louis XVI, and at the same time secured Napoleon's admission as a scholar to a royal military school. This naturally was the period when he spent money improving the interior of his house. No

frames in 1760, according to his commonplace book. The most expensive item was a marble chimney piece from Genoa, costing 360 *lires*; the room, perhaps still to be seen in the back room known as his study. It is carved with a sentimental bas-relief of Cupid and Psyche and a pair of doves. The common material he left among his purchases echoed here in the wall-covering and in the damask upholstery of the Louis XV bed and [illegible] chairs. Was this perhaps the furniture Napoleon remembered so vividly from his youth, 'his mother's red damask bed' and silk-covered chairs which he recognised when he visited the restored house in 1799, on his way back from Egypt, as he later confided to Bertrand in Saint Helena? If so, we must assume that these pieces escaped being looted or were returned, and that they were acquired by Carlo when he went to Paris in 1779.

But the end was approaching. The inventory Letizia drew up in 1768 in order to obtain compensation for property lost and damaged in 1763 indicates on the contrary that most of the furniture of Carlo's time was locally made. The canework chairs and armchairs he hired were surely the work of local craftsmen, probably using chestnut wood, [illegible] can still be seen in old-fashioned Corsican houses. The walnut [illegible] covered in green cloth are [illegible] familiar feature of the C[illegible]

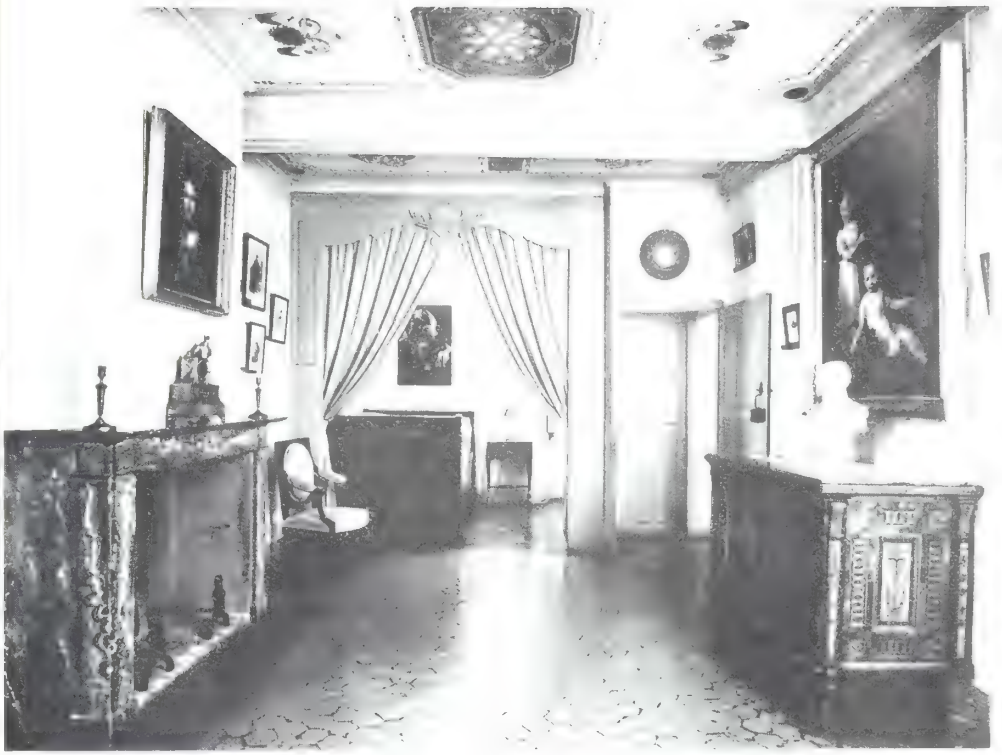
Wantable evidence [illegible] son of Carlo [illegible] Bonaparte, [illegible] became [illegible] Marbeuf, [illegible] Ajaccio. [illegible] [illegible] story at [illegible] [illegible] [illegible] damage [illegible] described [illegible] children [illegible]

The long gallery, called 'Madame Laetitia's Gallery' because of her fondness for the room, the largest in the house.

Italy. In October 1796 he sent troops to occupy Corsica while the British withdrew. On 10 December he wrote to Joseph from Milan urging him to repair the family home: 'It must be restored to its former state, and joined to Ignazio's apartment.' He was referring to Ignazio Pianelli, the son-in-law of the troublesome old Giustina who was about to be bought out of her share of the house. On 11 December the Bonapartes acquired it for 3,500 Genoese *lire*, a sum that could well represent payment for the entire top floor.

Napoleon attached great importance to the restoration, drawing up plans, sending detailed instructions to Joseph in Corsica. Nothing was spared to efface past humiliations. Meuron, builder of the city's fortifications, was employed as architect; the work lasted six months and, according to Napoleon, cost 111,000 francs – far more than the compensation later claimed by Letizia. The façade was entirely rebuilt, as was the staircase, its wrought iron balustrade in the 's' and 'c' shapes of Corsican tradition was ordered by Letizia in Marseilles through Madame Clary. Though Napoleon made attempts to recover the stolen furniture, little was returned. Spending, once more, freely, Letizia purchased whole rooms at a time. She had a wide choice, for revolution and war had thrown a great variety of furniture onto the market. The drawing room set of Louis XVI chairs, *bergères*, a settee and a *duchesse-brisée* was most probably acquired at this time; it has been covered in a red flowered damask copied from a piece of the original found in the house years later by the Empress Eugènie. The simple walnut card-tables we read of in Letizia's inventory were replaced, expensively, by exquisite little tables folding into small rectangular and triangular shapes, the rectangular ones having a draughtboard pattern in marquetry on their upper surface. And instead of the marble-topped mahogany commodes of the past we find, scattered throughout the rooms, precious-looking Italian commodes in marquetry encrusted with many-coloured polished stones. The large mirrors in perfectly plain wooden frames may possibly have survived from pre-revolutionary days; but they are juxtaposed with more ornate pier-glasses and matching consoles with gilded wooden frames and supports carved in the exuberant *rocaille* and foliate designs of the reign of Louis XV.

In redecorating her old home, Letizia obviously sought to give it a new appearance of wealth and brilliance. She indulged her taste for red, asking Madame Clary to send her a red wallpaper, a red and white one, another with red roses on a poppy-red ground. She was also much attracted to the



Drawing room with a curtained alcove, used by Napoleon's father for entertaining dignitaries of the French administration.

fashionable *jonquille*, she begged Madame Clary to send her wallpaper in this colour and to look out for a suite of chairs '*à la mode*' and upholstered in *jonquille* damask. The request apparently produced the suite of *Directoire* armchairs and settee, faithfully upholstered today in daffodil yellow, which furnish the gallery.

This room was the show-piece of the restoration, epitomised the Bonapartes determination to render their house worthy of their social ascension. It was built over about half the terrace Carlo had constructed years before for similar reasons, and it joined the old house to three little rooms overlooking the rue Laetitia that were bought on 20 and 21 December 1796 from two different owners. Designed for entertaining rather than for everyday life, the gallery, measuring forty-one feet long, has six windows on either side giving on to the rue Laetitia and the remaining width of the terrace. The walls are resplendent with a set of sixteen gold-framed mirrors, each holding a two-branched candelabra. A parquet *en feuilles* takes the place of the hexagonal provencal tiles used for all the other floors.

The restoration of the family home was less a matter of convenience than of pride: none of the Bonapartes wanted to live in it. Joseph stayed in Ajaccio just long enough to supervise the construc-

tional work. Letizia moved to Paris in 1798. All the same, the glittering new gallery and refurnished rooms were put to good use, albeit accidentally. On 1 October 1799 Napoleon, returning from Egypt with his staff of generals and advisers, was driven in to Ajaccio by contrary winds. Surrounded by a wildly welcoming crowd in which he could pick out his old nurse, Camilla Ilari, he proceeded to the renovated Casa Bonaparte. Staying there with his staff, who filled all the bedrooms, he spent a euphoric week entertaining. 'There was a great gallery', he remembered with satisfaction, 'gave dinner to forty people. Everyone felt at ease there'. He slept, it is said, on the floor above, in the alcove that now contains a handsome mahogany Empire bed *en bateau*, with gilded bronze appliques on its uprights.

Napoleon never returned to Ajaccio. Indeed he soon lost interest in the Casa Bonaparte and even proposed making it over to Camilla Ilari. But Letizia, who held to the Corsican principle that family property must stay in the family, insisted that it should go to her cousin, André Ramolino. He received it in 1805, on the undertaking to give his own house to Camilla Ilari in exchange. When he died, childless, in 1831, he bequeathed the Casa Bonaparte to his godson, André-Napoleon Levie. Again Letizia protested: her last years were embittered by a struggle to [illegible] even though the Bonapartes [illegible] from France, [illegible] the house, had [illegible] Bonaparte finally [illegible] 1834; with an agreement by [illegible] surrendered the house to him [illegible] furniture.

Joseph's property was inherited by daughter Zenaide. When the [illegible] after its long eclipse, returned to power with the Second Empire, she donated the house to her cousin, Napoleon III. Visiting Ajaccio with the Empress Eugenie in 1860 he was much grieved by its empty rooms. Eventually Levie consented to sell back the furniture for 65,000 francs. The Emperor also acquired the ground floor under the gallery which thus at last became part of the Bonapartes' home. Restored yet again, the Casa Bonaparte received the official visit of the Empress Eugènie on the centenary of Napoleon's birth.

The collapse of the Second Empire once more brought the ownership of the house into question, but the Bonapartes managed to keep it, the upper floors being inhabited by members of the family, the first floor open to the public. It had a dishevelled, melancholy air, according to Pierre Loti who saw it in 1881 and found a faded photograph of the son of Napoleon III, killed in the Zulu war, left forgotten among the worn furniture.

Since 1923, by the gift of Prince Victor Napoleon, the Casa Bonaparte has become state property. Careful restorations, notably by the Service des Monuments Historiques in 1956 and the Direction des Musées de France ten years later in anticipation of Napoleon's bicentenary celebrations, have effaced all signs of dilapidation. The furniture that survived so many accidents, removals and transactions, fills only the eight interconnecting rooms on the first floor. Most of the bedroom furniture of 1797 must be missing. On the other hand some pieces have found their way [illegible] the house that had no place [illegible] interior designed by Joseph and [illegible] a harpsichord of nineteenth-century workmanship, a sedan chair [illegible] was never used in Ajaccio. Nonetheless the rooms, skilfully redecorated in accordance with scattered [illegible] give a fair idea of the interior that welcomed Napoleon on his return from Egypt.

Thanks are due to Monsieur David and Monsieur J.-A. Peretti for help in the preparation of this article.

BOOKCASES

Gillian Walkley

Despite the [illegible] collectors [illegible] and the latter [illegible] that the [illegible] able [illegible] and later [illegible] of the eighteenth [illegible] furniture [illegible] outside the [illegible] Fragility and [illegible] dictated them suitable to be locked away in [illegible] cupboards. Although in some [illegible] illustrations small open hanging [illegible] are occasionally seen displaying [illegible] of precious volumes, an open display was rare.

The earliest dated examples of domestic bookcases as we know them today, shelved cupboards usually with glazed doors, are those made for the books of Samuel Pepys which in 1666 he stated were 'grown numerous and lying one upon the other on my chairs'. The basic form of these cases with a deeper lower portion to hold maps and folios, surmounted by a shallower shelved section for smaller books, provided the basic formula for almost all types of bookcases until the end of the eighteenth century.

The popularity of the library greatly increased during the first half of the eighteenth century for reasons of prestige as well as culture. During the period 1710–1740, as with much other furniture, bookcase design was acknowledged as the province of the architect and conformed rigidly to the Classical architecture [illegible] William [illegible] followers. Classical friezes [illegible] pediments and pilasters [illegible] and flowers, because [illegible] fitted library [illegible] dual examples.

The [illegible] architectural [illegible] three decades [illegible] and more decorative [illegible] Chinoiserie and Gothic [illegible] 1740 demanded that the [illegible] bookcases became [illegible] their general appearance [illegible] Solid glazing bars were [illegible] by a variety of applied [illegible] different bookcase [illegible] Chippendale's 'Director' [illegible] 1762 edition although still classical [illegible] a wide variety [illegible]

SOTHEBY'S LONDON

A mahogany sécrétaire cabinet in the style of George Hepplewhite with Gothic decoration on the frieze and arched glazing bars on the bookcase doors, *c.* 1790.

CHRISTIE'S SOUTH KENSINGTON LONDON

A light mahogany Edwardian bureau bookcase with inlaid and painted decoration in the Sheraton revival style, *c.* 1910.

CHRISTIE'S LONDON

A Regency mahogany four-tiered revolving bookcase, *c.* 1810.

SOTHEBY'S LONDON

A mahogany double-sided 'moveable library' with two drawers, *c.* 1800.

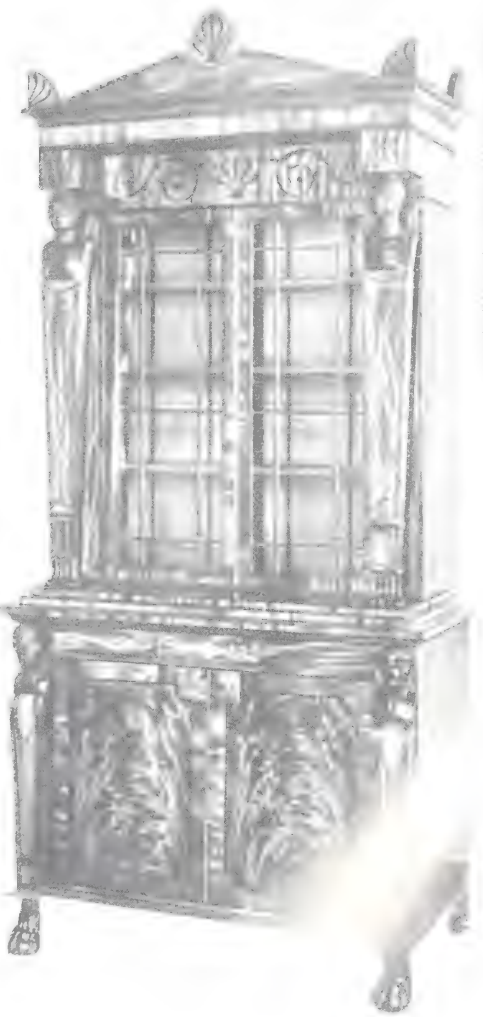
Walnut revolving bookcase designed and made by Sidney Barnsley a member of the Cotswold School, in 1913

A plain mahogany bureau bookcase, *c.* 1770.

A rosewood cabinet bookcase with four open shelves. The minimal carved decoration indicates the Gothic Revival style of *c.* 1830

A mahogany sécrétaire bookcase with a pierced scrolled pediment and frieze, *c.* 1780.

One of a pair of simulated rosewood dwarf bookcases showing both Egyptian and Greek elements of Regency design. The door is enclosed by brass wire trelliswork.



A mahogany bookc[illegible]th applied plaster busts and gilt b[illegible]mounts. Closely related to a desi[illegible]Thomas Sheraton' 'Cabinet-M[illegible], Upholsterer and General Ar[illegible] Encyclopedia', 180[illegible]

Bookcase designed by Ambrose Heal and made by Heal and Son in *c.* 1905. Mahogany inlaid with ebony, pearwood and mother-of-pearl.

laid down basic guidelines for the production of bookcases, making a clear distinction between 'Desk' or 'Secretary Book-Cases' and 'Library Cases'. Of the former he wrote 'this article of furniture affords a great variety of patterns . . . Desks and bookcases are usually made of good mahogany; the drawers and internal conveniences admit of much variation . . . the patterns of the bookcase doors may also be very much varied. On the top, when ornamented, is placed between a scroll of foliage, a vase, bust, or other ornament, which may be of mahogany, or gilt, or of light-coloured wood . . . The dimensions of this article will, in general, be regulated by the height of the room, the place where it must stand, or the particular use to which it is destined. The following are the general proportions; length 3 feet 6 inches, depth 22 inches, height of desk 3 feet 2 inches, including 10 inches for the inside of the desk; total height about 6 feet; depth of Book-case about 12 inches'. He added that the Secretary and Book-case 'have the same general use as the former article; they differ in not being sloped in front'. On 'Library Cases' Hepplewhite suggested that 'the ornamented sash bars are intended to be of metal, which, painted of a light colour, or gilt, will produce a lively effect'.

The success of Hepplewhite's 'Guide' was later matched by the publication of three works by Thomas Sheraton, 'The Cabinet Maker and Upholsterer's Drawing Book', 'The Cabinet Dictionary' and the 'Cabinet Maker, Upholsterer and General Artist's Encyclopedia'. Sheraton's bookcase designs are similar in general style to Hepplewhite's but show an increase in height of the lower section and a reduction in width throughout. He paid particular attention to the glazing bars, advocating simple designs of oval and vase form, Gothic tracery, drapery and geometric shapes. Extra lightness and elegance were achieved through the use of satinwood and other veneers, vase-shaped finials and painted decoration.

Although not a cabinet maker himself Sheraton was well aware of growing demand for bookcases. In the 'Cabinet Dictionary' he commented 'Cabinet makers have doubtless felt an interest in the increase of books, detached from their wish of the spread of real knowledge, in the multiplied demands that have been for bookcases in late years, which in some manufactories have been the leading article of employ'.

Although the more scholarly aspects of the style now termed Regency are generally associated with such works as Thomas Hope's 'Household Furniture and Interior Decoration' 1807 and George Smith's 'Collection of Designs for Household Furniture' 1808, it is in Sheraton's latter two works that the domestic Regency style is perhaps first represented. The influence of the French Empire style with the introduction of Egyptian motifs, and a wider use of classical Greek forms of decoration applied to plain surfaces and rectilinear shapes, are strongly felt in Sheraton's later designs.

Several years previous to the Greek Revival or Regency period a movement towards greater flexibility in room arrangement had begun. Instead of being neatly arranged around the walls furniture began to take up permanent free-standing positions in various parts of the room. This tendency towards less formal arrangement prompted the invention of several entirely new types of furniture, of which bookcases were no exception.

In the 'Cabinet Dictionary' Sheraton referred to informal rooms which 'abound with bookshelves or moving libraries' containing 'all the books that may be desired for a sitting room, without reference to the library'. Such moving libraries, designed literally to move around the room, were generally about 3 to 4 feet high with a small cupboard or drawer beneath a series of open shelves. Generally double-sided, the shelves recede towards the top which is usually bordered by a brass or wooden gallery. Similar bookcases, but open only on one side, were made to stand against the piers between windows. The sides of movable bookcases were sometimes of metal trellis rather than wood to allow for extra lightness.

Similar tiered revolving bookcases also appeared at this time. The first patent was taken out for them in 1808 by Benjamin Crosby, although slightly earlier examples are known. He described it as 'a machine or stand for books which may be made either circular, square, or any other convenient shape'. The circular variety are most common.

The grander aspects of the Regency style were considered particularly appropriate for the design of library furniture. George Smith illustrates in 'Household Furniture' a variety of bookcases, recommending dwarf bookcases in particular as suitable for libraries or 'rooms on a large scale'. Dwarf cases were usually made in pairs and intended to stand at either end of a room with a library table in the centre. They were of one stage only, usually having open shelves above a small cupboard.

The general appearance of wall bookcases changed radically after about 1800. Bookcases in either two stages or one replaced the combination desk, or cupboard and bookcase. Rosewood gradually replaced mahogany; metal mounts and brass inlay replaced decorative carving; glazing bars disappeared, doors having either plain sheets of glass or brass trelliswork, sometimes backed by pleated silk panels. Towards 1830 the stages, either single or double, tended to be segmented, with open shelves flanked by closed cupboards or open curved sections, or vice versa.

After 1830 this type of bookcase cabinet or *chiffonier* when in single stage form, was produced commercially until the 1880s, invariably divided into three sections enclosed by glazed doors, the wooden surfaces inlaid with contrasting woods or metal and a minimum of carved decoration or metal mounts.

A tambour-fronted satinwood bureau bookcase with cross-banded drawers and inlaid and carved decoration on the upper section, *c.* 1795.

During the 1840s bookcases began to lose their architectural character completely. The Grecian style lingered only in cheaper ranges of furniture and the emphasis now lay on revivals of Gothic, Elizabethan and Jacobean styles. Style was indicated by the application of carved ornament and mouldings. Many bookcases returned to the old two-stage form, the lower part panelled and the upper section having plain glazed doors. Most bookcases of these styles were of oak, but rosewood was often used for better quality pieces.

Commercially produced bookcases seem to have remained less affected by the rapid succession of revival and innovatory styles that occured throughout the nineteenth century than other types of furniture. In the middle of the century a rather nameless and simple style evolved in the trade when bookcases continued to be made in the same basic form as in the previous decade, but with an often total lack of ornament. Cornices and bases tended to be broad and plain, sometimes with curved corners; maple and mahogany were the most commonly employed woods.

Such pieces continued to [illegible] until the 1890s when the fashion for Queen Anne, Hepplewhite and Sheraton furniture was revived. Small bureau-bookcases in light mahogany with inlaid decoration of flowers and shells and stringing lines became particularly popular and remained so until the 1914–18 war. Revolving bookcases, usually square in shape with slatted sides, were also popular during these years.

By 1890 the furniture industry had developed a more positive structure. While on the one hand a relatively small number of 'craftsmen', inspired by the progressive designers and reformers of the Arts and Crafts movement were producing high quality furniture for a limited, albeit unintentionally, elite market, on the other hand the London East End trade and its provincial equivalents were mass-producing furniture, generally poor in quality and design, for a wider and less discerning public. Between the two extremes were a fair number of manufacturers who, although working on a mass production formula, achieved reasonable, and often considerable, quality in both craftsmanship and design. An important outlet for many such producers was an entirely new phenomenon, the department store. From the 1890s until the beginning of the First World War the catalogues of such stores as Liberty's, Debenham and Freebody and the Army and Navy Stores abounded with usually mediocre furniture in traditional 'old English' styles.

One of the earliest firms to escape from traditional design was Heal and Son. Before 1897 their catalogues differed little from any other commercial firm, but after that year a radical change in approach is obvious. For the first time a wide range of domestic furniture, adhering to the Arts and Crafts principles of respect for materials and simplicity of construction, was produced on a commercial scale. A bookcase designed by Ambrose Heal was certainly more original, despite being mass produced, than its Sheraton-style or fancy Jacobean equivalent.

Such innovatory ideas and events occurred throughout the Edwardian period, but it was not until after the Second World War that British manufacturers began to move away from traditional design. The pure functionalism of the modern bookcase was still several decades away.

THE GOLDEN AGE OF NEW YORK HOTELS

Charles Lockwood

'Very comfortable, very luxurious, very cheap, and very lively . . . the finest, most convenient, and best administered establishments in the world.' That was the opinion in 1859 of the popular English lecturer and editor of the *Illustrated London News* Charles Mackay, of New York hotels. And when Scottish newspaperman William Chambers visited New York City in the early 1850s, he admired the city's mansions, churches, and public buildings of all shapes, sizes and descriptions but thought that 'the edifices most worthy of attention are the hotels'.

New York's first luxury hotel was the Astor House, when opened in 1836. No building in the United States will compare with it . . . and country, declared the *New* [illegible] heartily to welcome the open- Astor House was known that [illegible] and Paris and [illegible] rival was Boston [illegible]

[illegible] Commissioners laid [illegible] Astor Block from [illegible] City Hall Park. [illegible] Vesey and Barclay Streets a hollow [illegible] appropriately [illegible] The Astor House [illegible] and usually accommodated 500.

The Astor House [illegible] erected [illegible] Rogers and [illegible] John Astor was large [illegible] days. The granny [illegible] and [illegible] except for [illegible] Mr colonnade [illegible] the front entrance [illegible] public parlours [illegible] guests [illegible] Black walnut furniture

of unostentatious richness and severe simplicity'. The floors were covered with oil cloth in different patterns.

The Astor House was New York's first modern hotel. The 'rapid laundry' washed, dried, and ironed a guest's shirts in an hour. Most rooms had running water, and there were 'bathing rooms' and toilets on each floor. Only a handful of New York buildings offered this convenience before the completion of the Croton Aqueduct in 1842. But the Astor House had its own artesian wells, and a steam engine pumped the water throughout the building.

The hotel even had gas light, which was fuelled by its own gas plant. But gas light was still a novelty when the Astor House opened, and the round of parties and dinners which celebrated the hotel's completion consumed more gas than anticipated. During one late night dance, the gas supply was exhausted, and the hotel plunged into darkness.

In 1851 the *Home Journal*, a stylish parlour magazine, declared that Astor

Left **H. R. Robinson.**
***Kipp & Brown's stage as it appear'd in passing the Astor House on the 16th Day of June 1845*, colour lithograph. The Astor House was New York's first modern hotel, opening in 1836, and quickly became the most fashionable before its glory faded due to the hotel building boom in the 1850s.**

House had been 'such a bold stride in advance of the time to build so vast and complete a hotel that the time has scarcely yet caught up with it'. The Astor House was 'still the best hotel in the country . . . in the opinion of large numbers of competent judges'.

The expected crush of visitors to New York's Crystal Palace exhibition of 1853 spurred a hotel construction boom. These hotels also provided accommodations for rising numbers of Americans and Europeans who visited New York for both business and other pleasures.

During this period, the *New York Herald* asserted that each hotel owner 'vied with the other to rear the most gorgeous structure'. The 'inspection of the new . . . palaces opened successively . . . under the name of hotels' became 'one of the chief Gothamite amusements', according to 'Godey's Lady's Book'. 'Good gracious! Jane, solid gold, those tassels!' 'My love, did you notice that sofa back?' 'My dear, just come here and look at these splendid curtains!' 'Matilda, Matilda, a *leaf* spittoons' and just see that piano!'.

Half a dozen new hotels excelled the Astor House in size or extravagance: the Collamore, International, Lafarge House, Metropolitan, Prescott House, and St. Denis. But the St. Nicholas, which opened on 6 January 1853, surpassed all its rivals.

The very numbers that described the St. Nicholas' size and services made it one of New York's most talked-about buildings. The hotel extended 275 feet along Broadway, down to the south-west corner of Spring Street, and the six-storey Italianate style façade, designed by French and Snook, contained over 18,000 square feet of white Westchester marble. The hotel had 600 rooms, 150 of them being family suites. Sometimes

Above right **Broadway from the corner of Spring Street with the St. Nicholas Hotel, 1855, in the foreground. The dining room, prior to 1880** below right **, was the grandest room in a hotel that was renowned for its grandeur and services. The *table d'hôte* menu for Thursday, 12 February 1857** left **is a typical example of the fare provided, and the menu was always printed in French.**

The Metropolitan Hotel, 1880, seen from the north of Prince Street on Broadway. The hotel was one of a half a dozen which excelled the Astor House in size or extravagance. Earlier *The New York Illustrated News* carried the cartoon *The First Hop of the Season at The Metropolitan Hotel, January 5, 1860* in their 14 January issue, showing the grandeur of the bathroom.

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guests stayed at the St. Nicholas. They were served by a staff of 250 to 300 men and women, the number fluctuating with the season. There were two miles of halls, and thirty miles of piping for heat and plumbing. The hotel, including the land, building, and appointments, had cost $2,000,000.

The mechanical conveniences at the St. Nicholas were not much different from those at the earlier Astor House. The interior plan and decoration was Victorian and represented Victorian [illegible] for showy buildings. The arched main entrance on Broadway led into a broad marble-floored hall with settees that were covered in [illegible] skins. The walls were wainscoted in black walnut, and pilasters with [illegible] reached to the arched frescoed ceiling. The first room on the left was the sixty-foot Gentlemen's Parlour, decorated with black walnut wainscoting and a frescoed ceiling. Behind the [illegible] at the end of the hall was a [illegible] with a richly [illegible] door. The main hall ended in the reception [illegible] book-keeper's office and the oak [illegible] to the second floor.

The public parlours, dining rooms, and suites on the second floor were so grand that *Putnam's Monthly* magazine thought that 'luxury could no farther go, that there was no beyond, in the progress of refinement . . . the resources of the upholsterer have been exhausted in furnishing its apartments, and all that carving and gilding can do to give gorgeousness to its appointments has been done'.

Isabella Lucy Bird, the twenty-three-year-old daughter of an Anglican parson, described the second-floor Ladies' Parlour in her 'The Englishwoman in America': Louis XV-style furniture, 'gold-coloured brocade satin damask window curtains, interwoven with bouquets of flowers', Axminster carpets in a medallion pattern, and a fifteen hundred dollar grand piano originally displayed at the 1853 Crystal Palace exhibition.

The second floor included the Bridal Suite, which *Putnam's Monthly* called 'one of the newly invented institutions of hotel life'. The massive rosewood bed was covered with white lace and satin, surrounded by white satin cushions, and topped by a white satin canopy. But that was not the end of the white satin: the same material had been used to make the curtains, to cover the walls, and to upholster the furniture. Elaborately carved woodwork, an excess of gilt, and four crystal chandeliers completed the suite's accoutrements. The Bridal Suite, declared *Putnam's Monthly*, was so 'scandalously splendid' that 'timid brides are said to shrink aghast at its marvels'.

The fifty- by one hundred-foot main dining room was the grandest room in the St. Nicholas Hotel. Highly polished black walnut tables and rosewood 'spring chairs', covered in crimson velvet, filled the room. The walls were decorated with gilt pier mirrors, and a line of twenty-four pilasters reached all the way to the twenty-foot-tall frescoed ceiling. All this 'ornamental and frescoing is rich but not tawdry of glaring', the *New York Herald* assured its readers.

Dinner was one of the great moments of the day at the St. Nicholas and other Broadway hotels. At five o'clock, the dinner bell sounded, and liveried servants smartly opened the double doors leading into the dining room. The headwaiters escorted the guests to their assigned places, whether at one of the long rectangular tables or at one of the small circular tables, where each found a folded linen napkin and the menu of the day, printed in French. Naturally these menus confused American guests.

The waiters at hotels like the St. Nicholas served dinner in a military-like drill. 'A whole regiment of waiters stood along the tables, waiting for the signal to begin serving the meal', wrote the 'British American Guide Book' for 1859. When all the guests were seated, the headwaiter rang a silver bell, and each waiter 'reaches over his arm and takes hold of the handle of the dish. That is the first motion. There they all hold for a second or two, when, at another signal, they all at the same moment lift the cover, all as if flying off at one whoop, and with as great exactness as soldiers expected to "shoulder arms" '.

Despite all this elegance, hotels like the St. Nicholas were not the exclusive preserve of the rich. Any man, provided he were well dressed and well mannered, was free to stroll down the halls, relax in one of the public parlours, or drink in the Gentlemen's Bar. Even the country merchants or travelling middle-class couple

ould afford to pay the two dollars fifty or three dollars a day for a room and four meals at one of New York's luxury hotels in the 1850s. No wonder American hotels were known as 'palaces for the people'.

The St. Nicholas, for all its grandeur, did not remain New York's most fashionable hotel for long. In 1859 Amos Lawrence opened the Fifth Avenue Hotel, overlooking Madison Square, on Fifth Avenue between 23rd and 24th Streets. At first New Yorkers ridiculed the six-storey white marble building as 'Eno's Folly'. It might make a summer resort, they laughed, but it would never be a first-class city hotel. New York was growing rapidly northward up Manhattan Island, but Madison Square still was the outskirts of town in 1859. The Fifth Avenue Hotel was one and a half miles north of the stylish hotels, shops, and restaurants clustered on Broadway.

All this talk about 'Eno's Folly' soon ended. In 1860 Edward, Prince of Wales, stayed at the Fifth Avenue Hotel during his American trip. He was the first of hundreds of famous Americans and Europeans to stay there. In 1893 'King's Handbook of New York City' declared: 'No other single hotel in the world has ever entertained so many distinguished people as have been received at the Fifth Avenue'. The Fifth Avenue was New York's leading hotel for thirty years.

The Fifth Avenue was a 'great marble palace', but that was not the reason for its ascendancy. Actually, it was quite similar to Broadway hotels like the St. Nicholas in size, architecture, and interior decoration. The Fifth Avenue did have one mechanical innovation: the first passenger elevator in New York. Other hotels quickly added elevators. They had to stay competitive and, furthermore, could charge the same rate for rooms on upper floors as those on lower ones.

Changing New York neighbourhoods not one hotel building versus another one led to the Fifth Avenue Hotel's supremacy. In the mid-1860s, all the fashionable shops, restaurants, and theatres that lined Broadway near the St. Nicholas moved uptown to Union Square at 14th Street and nearby Madison Square in the 1920s. This was the most glamorous and exciting part of New York for the next generation.

During the 1860s and 1870s, fine hotels opened on or near Madison Square: the Albemarle, Brunswick, Coleman House, Gilsey, and Hoffman House. But none of these surpassed the Fifth Avenue.

The Broadway luxury hotels of the

Fifth Avenue Hotel, *c.* 1875. Broadway and 5th Avenue, looking north from 23rd Street. The hotel had the first passenger elevator in New York, but the changing shift of fashion from Broadway uptown was the cause of the Fifth Avenue Hotel's supremacy. Left: **The dining room prior to 1880. It reflects the taste for the Italian Renaissance revival which dominated design in private homes.**

1850s were still standing but their fashionable surroundings had disappeared and, with that, their well-to-do guests. The surrounding neighbourhood was turning into a wholesale and light manufacturing district. Furthermore, taste had changed by the 1870s. The same parlours at the St. Nicholas which had 'fairly bamboozled' British journalist William E. Baxter in the early 1850s, were 'too much given to show and something nearly resembling tawdriness', according to Henri Julius Browne, a New York newspaperman, in 1869. Browne did not like the new clientele at the St. Nicholas either. 'Everyone goes there', he sniffed. 'Fast persons affect it a good deal; and you are likely to encounter more pinchbeck material there than at any other house'.

Changing New York eventually caused the decline of the Fifth Avenue Hotel. By the 1890s, Madison Square was becoming a favourite location for office buildings, and the stylish shops and restaurants were moving up Fifth Avenue into Murray Hill in the East 30s and toward Central Park. The Waldorf Astoria became New York's finest hotel when it opened in 1897 at Fifth Avenue and 34th Street, now the site of the Empire State Building.

The Fifth Avenue Hotel closed in 1908, and an office building rose on its site. But the golden age of New York hotels had ended years earlier. The Broadway luxury hotels of the 18[illegible] already had been demolished or [illegible] into light manufacturing space, [illegible] which has in turn been conv[illegible]ato artists' studios and lofts in [illegible]

But the Lafarge Hou[illegible] at the head of Bond S[illegible] mained a hotel until recently. [illegible] gually declined until [illegible] only flop house with [illegible] ated white marble [illegible] ruded [illegible] abruptly [illegible] the buildi[illegible] nerally [illegible] he middle Broadway.

Th London Art Market

English ... tal

Above **Set of important Silesian glasses, wheel engraved with the seasons, *c.* 1740. Height: 14 cm.**
Maureen Thompson
53 Kensington Church Street
London w8
Telephone 01-937 2911

Below **Irish boatshape bowl cut with prism swags and single stars, *c.* 1790. Height: 21.5 cm.**
W. G. T. Burne Limited
11 Elystan Street
London sw3
Telephone 01-589 6074

...ddist, probably from ... al
...Ravenscroft, made ... and
...ell with Perseus and ...
1675. Height ... cm
...

One of a pair of rummers engraved with the Iron Bridge of Sunderland and seven ships, *c.* 1790. Height: 15 cm.

English coursing glass, probably made in the Midlands, *c.* 1810.
Height: 21 cm.

One of a pair of green glass decanters with rare raspberry prunts, English, *c.* 1800.
Height: 25.5 cm.

Privateer goblet, engraved bucket bowl on air twist stem, English, *c.* 1750.
Height: 20 cm.

Straight sided heavy tumbler engraved *'Success to the Ariadne Sir John Borlase Warren'*, English, *c.* 1770. Height: 13 cm.

Tall straight sided [illegible] with applied rings and [illegible] and barley,
English[illegible] cm.

Eighteenth-century baluster tankard inscribed 'A. CARLESS 1790'. Height: 15 cm. Two small Regency tankards, *c.* 1810. Height: 10 cm.

Delamore and Son Limited
1 Campden Hill Road
Kensington High Street
London W8
Telephone 01-937 1864

Newcastle light baluster wine glass, *c.* 1750. Jacob Sang, Amsterdam, *c.* 1700, engraved one in the Rhenish manner. Height: 25 cm.

Sheppard and Cooper Limited
194–196 Walton Street
London SW3
Telephone 01-584 2331

Early Victorian decanter, broad prism cut, *c.* 1845. Height: 25.5 cm.

W. G. T. Birne Limited
41 Elizabeth Street
London SW1
Telephone 01-730 8074

Bohemian covered glass, *c.* 1730, gold and red in finial and stem. Height: 28 cm.

Sheppard and Cooper Limited
194–196 Walton Street
London SW3
Telephone 01-584 2331

Punchbowl, Irish, *c.* 1730, engraved with inscriptions *To the immortal memory of King William III*. Diameter: [illegible] cm. Height: 16 cm.
[illegible]

Decanter, made in Nuremburg, wheel engraved with Cupid in a landscape, *c.* 1720. Height: 26.5 cm.
[illegible]

Above **Potsdam-Zechlin goblet, engraved by Esias Rosbach, *c.* 1735. Height: 30 cm.**
Sheppard and Cooper Limited
[illegible]

Right **Set of three blue Decanters, full bottle size with gilt labels for 'GIN', 'BRANDY' and 'RUM', *c.* 1810.**
Delomosne and Son Limited
[illegible]

SICAL INSTRUMENTS

Anthony Thorncroft

The Hubermann, Ex. Kreisler violin by Antonio Stradivari, Cremona 1733, labelled *Antonius Stradivarius Cremonensis faciebat Anno 1715*. Length of back: 355 mm. In leather double case with outer leather cover. Sotheby's, 3 May 1979. £145,000.

The Arts Reviewed

Great Britain

The Medal
Mirror of History

17 May–9 September 1979
British Museum,
Great Russell Street, WC1

The Concise Oxford Dictionary defines a medal as a "Piece of metal, usually in the form of coin, struck or cast with inscription and device to commemorate event etc." But how limited and clear-cut definitions of the British Museum exhibition make abundantly clear with one of its most fascinating offerings for some time. Pisanello's incomparable medal of the middle years of the *Quattrocento* set the tone of the exhibit's quality although a small section precedes them to show the origin of the medal. In some ways the accompanying arrangement of figures on each medal, as that of John VIII Palaeologus, has never been bettered since and it remade clear that the Renaissance subsequently preferred less elaborate emblems for the obverse of their portrait medals. And it is within the apparently restrictive limits of the medal's storm medium and scale that its greatest triumphs in portraiture occur, from Pisanello's Leonello *Sacramento Malatesta* of 1444, with its distinguished and simple grandeur, by way of the Baroque magnificence of Montauti's *Maximilian* and the astonishing caricature which is Nini Lindberg's Art Nouveau portrait of Lindberg's *Art Forsberg*, or the delightful zaniness of Scarbo's *Lucent Lear* of 1937, these limitations are seen to inspire rather than defeat creativity. The exhibition documents the increased interest and ability of sculptors from the Baroque onwards in composing often large groups of figures within a tightly limited space, culminating in the Art Nouveau, breaking away from the circular format not only to spectacular oblong but even, in some cases, asymmetrical shapes outlined by leaves or following the shape of the figures within. Even the poetry of Pisanello's work is to be surprisingly in the Art Nouveau in different guise as in Becker's superb *Sea Horses*, a result no less rococo in mood of its period than many of the other delights of this exhibition.

CHARLES MCCORQUODALE

PISANELLO
Don Inigo d'Avalos,
cast bronze, 77 mm.

MATTEO DE' PASTI
Elephant, rev. of Isotta degli Atti,
cast bronze, 85.4 mm.

GERMAIN PILLON
Rene de Birague, c. 1576.
cast bronze,
162 mm.

ANDRE LAVRILLIER
Leda and the swan,
struck bronze, 101 · 61 mm.

JEAN MAUGER
Louis XIV, c. 1692,
struck silver, 71 mm.

MARIE-ALEXANDRE-LUCIEN COUDRAY
Orpheus, 1900,
struck bronze, 68 mm.

B **1851**
The *Aquessycat*,
1977.
cast bronze, 80 mm.

[illegible] the Tate Gallery

[illegible] Smith [illegible] Hermes in the [illegible] more [illegible]

[illegible] LAURENT AGASSE.
Lord Ri[illegible] leading a chestnut ho[illegible] coursing party in [illegible]mpshire,
[illegible] 25 inches.
[illegible] Lord Rivers [illegible]

[illegible] JAMES POLLARD.
The Royal Mail coaches for the North leaving the Angel, Islington,
1827, 41 × [illegible]8 inches.
[illegible]

Below HENRY BERNARD CHALON.
George IV's Persian horses being taken out for exercise,
1819, 40½ × 57 inches.
Chalon painted two versions of this picture, the other [illegible] recently by Richard Green, London.

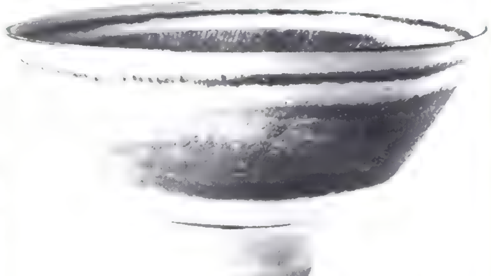
French Art from Heim

A fine array of painting and sculpture representing nearly two centuries of French art from the second School of Fontainebleau to Neo-classicism can currently be seen at the Heim Gallery, 59 Jermyn Street, SW1. The subjects of the paintings are varied and include grandiose religious and historical compositions such as Lallemant's *Saint Martin halving his cloak to give to the beggar* and the Caravaggesque *Christ among the doctors*; aristocratic portraits by Liotard and Vien and four allegorical portraits by Dubois and Largillierre; a large mythological scene by Galloche and a still life by Oudry. Of the distinguished sculptured busts there is a rediscovered portrait of Louis XV as a child of six by Coysevox, and other portraits by Houdon and Pajou.

JEAN-BAPTISTE LEMOYNE.
***Bust of La Martinière*, terracotta.**
Height: 74 cm.
Lemoyne made several busts of scientists and physicians in various media in the course of his career and in 1769 presented the Académie royale de Chirurgie in Paris with a marble bust of its President La Martinière. This terracotta model may have been destined for the sitter himself.

The Bowl

An interesting exhibition at the Crafts Study Centre, London shows over two hundred bowls from a wide variety of materials (silver, gold, ceramic, wood, enamel and glass) from nineteen European countries. Opening at the Holburne Museum, Bath last June, the exhibition has been organised by the World Crafts Council Europe and will travel to several of the member countries.



Bowl by Lucie Rie, Britain, 1970, foot, thrown with matt glaze, decorated with black incised lines. Height: 15 cm.

The Stained Glass Museum at Ely

***An Angel*, designed by Harrington Mann, executed by J. and W. Guthrie of Glasgow, *c.* 1895. Section of a window removed from Trinity Church, Claremont Street, Glasgow, which has been converted for use by the Scottish National Orchestra.**

[illegible] the threat posed by the [illegible] redundant churches and chapels of all denominations, was founded to establish a National Glass Museum and to preserve [illegible] and [illegible] the best examples of stained glass of all periods from the thirteenth to the present.

Since that date the Museum's collection has grown rapidly. Whole windows, such as panels of important fourteenth-century glass from the fourteenth to the twentieth century, including the outstanding Hadzor panels and work by Morris, Rossetti and Burne-Jones, have been received and properly stored. Additional examples, such as the important and very rare glass [illegible] formerly in the east window of Merton College Chapel, have been deposited on loan or presented.

Detail of the Virgin Mary from *The Annunciation* from Hadzor church in Worcester, *c.* 1340. Restored by J. Harman of Birmingham 1866.

Woman's gala dress, 1870, blue taffeta, Hungarian cut. Apron, Austrian, mid nineteenth century.

Of the many colourful, and elaborate, items of costume and jewellery which [illegible] an important exhibition, Hungarian Costume from Budapest at the Whitworth Art Gallery, Manchester until 11 August, only a few complete costumes, dating from the sixteenth to the twentieth century, have been lent by three museums in Hungary. Among the [illegible] are several women's gala dresses, coronation costumes and the magnificent [illegible] of Count Sandor Teleki, Chancellor of Transylvania. The folk examples include a magnificent embroidered hooded cape or *szur* from the Great Plain.

People in Camera

The first 75 years of portrait photography
1 June–12 August 1979
15 Carlton House Terrace, SW1

The exhibition, presented jointly with the Granada Television series entitled 'Camera Early Photography', is organized by Colin Ford, Keeper of Film and Photography at The National Portrait Gallery. It [illegible] and shows over two hundred of the finest photographs of people taken between [illegible] and 1914. All the leading photographic pioneers, Daguerre, Fox-Talbot, Hill and Adamson, Julia Margaret Cameron, John Dillwyn Llewelyn, Robert Joseph Lewis Carroll, P. H. Emerson, Alfred Stieglitz and other are represented [illegible] best-known works.

The exhibition [illegible] was once thought to be the first [illegible] of a view from the window of his house, taken by Joseph Nicephore Niepce in [illegible]. Although the honour is now accorded to a still life taken by Niepce with an eight hour exposure in 1[illegible]. Another first, the crowd scene of over twenty thousand people at the Chartists' meeting on Kennington Common in 1[illegible] Britain's near revolution, [illegible] recently discovered in Windsor. For the photographer W. H. Kilburn to have captured such an incident [illegible] the time exposure then necessary argues a comparatively [illegible].

From 1[illegible], one of the first autochromes with its characteristic [illegible] and an impressive early colour transparency.

These examples [illegible] make it clear that the exhibition [illegible] something of interest, and fortunately, as a glance at the picture would otherwise not be included. The later work of the American 'Fine Art' movement is, for instance, represented by Steichen, *The Steerage*, and by Stieglitz, *The Terminal*, [illegible] Britain's own 'artistic' movement includes P. H. Emerson's *Gathering Water Lilies* (1886), [illegible] portraits.

But among the portraits that of Lambert Kingdom Brunel pacing before a backdrop of [illegible] ship's chains, Julia Margaret Cameron's perverse close-up of Sir John Herschel, who both encouraged and advised Fox-Talbot, Gladstone frowning with distrust and dislike at the lens, the beak-like profile of Aubrey Beardsley, his head supported by [illegible] sensitive hands, and many more, all superb, and natural inclusions in an exhibition entitled 'People in Camera'.

But what is a surprise is the small section at the end of the exhibition called 'the other half' which is composed of disturbing photographs of the inmates of prisons, mental hospitals, children's homes and of other unfortunates.

ALFRED [illegible]
The Steerage, [illegible] photograph.

Stieglitz [illegible] European [illegible] and under[illegible] Second ship [illegible] picture [illegible] Thoughtful [illegible]

Artists of [illegible] School, [illegible]–[illegible]

[illegible] Art Gallery

[illegible] recently [illegible] village of [illegible] group of young [illegible] influenced by the French [illegible] movement set out to free [illegible] existing Victorian traditions [illegible] in Newlyn many of the [illegible] artists to Brittany [illegible] where other travelling [illegible] Newlyn for all experimental [illegible] School in Newlyn [illegible] into a direct [illegible] the example of [illegible] Jules Bastien-Lepage [illegible] solve the problem of [illegible] reconciling each [illegible] of [illegible] with [illegible] The square [illegible] technique employed by them, blurring the [illegible] creating an impression [illegible] viewed the description to concentrate on tone [illegible]

Their paintings, conceived in Academy terms, [illegible] with both realism and [illegible] by [illegible] and the [illegible] of this exhibition points out, provided the Royal Academy 'with the last occasion when its walls revealed an important and progressive aspect of British art'.

The exhibition draws together more than a [illegible] to [illegible] the group and allows a concentrated assessment of their achievement. This may be seen as ranking alongside the Glasgow School in reflecting the directions taken by other European schools, thus signalling the end of British insularity in art.

This exhibition has invoked a large response from its venues in Newlyn and Plymouth. Regrettably it will not be seen in London, but it is hoped that enough interest will be engendered to ensure that this school of artists will attain the position they deserve as representing an important movement in the history of English art.

The exhibition has been mounted through the co-operation of the Museums and Art Galleries of Bristol and Plymouth and the Newlyn Art Gallery, Penzance, with financial assistance, in part, from the Arts Council of Great Britain and the Paul Mellon Centre for Studies in British Art.

MAUREEN ATTRILI

STANHOPE FORBES. *A fish sale on a Cornish beach*, 1885.

Saint [illegible]
Byzantine icon, fou[illegible]ntury,
63·5 × 47 [illegible]

[illegible] rough quality [illegible] in the [illegible] ally expressive [illegible] is on [illegible] Greek [illegible] at the [illegible] Yeoman [illegible] impressive [illegible] from the six[illegible]century, is accompanied [illegible] illustrating

Manderston

The house is open from 20 May to 20 September on Thursdays and Sundays from 2.00 to 5.30 pm. Originally built in the 1790s; it was remodelled in 1903 by the Edwardian architect, John Kinross, who was greatly influenced by Robert Adam as [illegible] eighteenth century detail makes evident.

The Hall at Manderston, Duns, Berwickshire.

HENRI DE TOULOUSE-LAUTREC.
***La Grande Loge*, 1897, signed, *peinture a l'essence* and gouache on board,**
55·5 × 47·5 cm.
Christie's, £370,000, an auction record for the artist.

On 2 July, Christie's sold a Swiss collection of Impressionist pictures, bought between 1916 and 1929 by Mr. Hans Mettler, Director of the family firm in St. Gallen, Switzerland. Of the twenty-six pictures, there were two Cèzannes, a Pissarro, three Redons, four Hodlers, two Renoirs, two Bonnards and a Matisse. Several fetched prices over a quarter of a million pounds, including £295,000 for a Hodler landscape and £260,000 for a Redon vase of flowers.

Art Deco

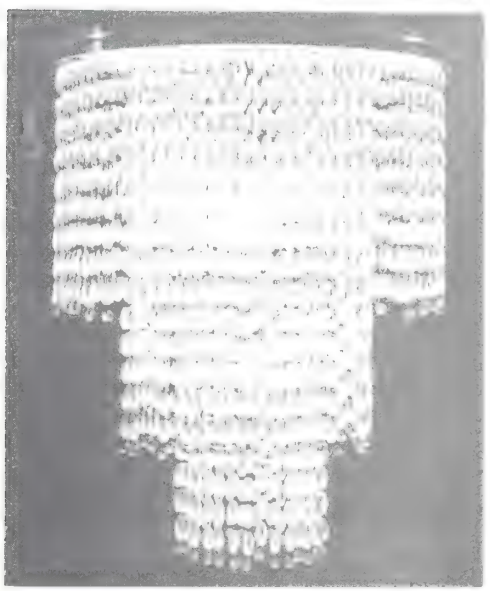
In recent years several galleries specializing in Art Deco have opened in Chelsea and Fulham. The most impressive of these is the Jonathan Harris Collection, formerly known as Decorative Interiors, Gallery 124 Fulham Road, which is showing an exhibition of the work of Louis-Jacques Ruhlmann (1879–1933) until 30th September. This is the first exhibition of Ruhlmann who was one of the most celebrated designers of the 1920s since his retrospective at the Musée des Arts Décoratifs in 1934. Five rooms above the shop have been transformed into a reconstruction of a bedroom and study in the Ruhlmann style using his furniture, light fittings, ornament and even a pleated silk double door from his own flat in Paris, now gutted. These, lacquered by the master ébéniste craftsman Jean Dunand, Ruhlmann's sculptor, unashamedly luxurious and of the highest craftsmanship, the pieces are enriched by the use of fine grained ebony of rare iridescence, details such as drawer and door Ruhlmann patrons enabled him to collaborate with the foremost craftsman of his day and to form the *Groupe Ruhlmann* which created the *Hôtel Collectionneur*, his outstanding contribution to the Exposition des Arts Décoratifs, Paris 1925.

However, as Harris Rosen's

Bed, *c.* 1925, macassar ebony and ivory inlay.

Sideboard, 1931. macassar ebony with inlaid chrome-plated bronze plaque by Martel. Exhibited in 1934 retrospective.

Other galleries offering decorative Art Deco pieces are Cobra, 220 New King's Road, which has also dealt in the work of Jean Dunand, Lewis M. Kaplan Associates, Fulham Road, and Fulham Road Clothiers, menswear specialists, and Gallery L'Odeon, 56 Fulham High Street.



Chandelier, *c.* 1923, from the office of the President of the Syndicat des Soiereries de Lyon.

Chair, *c.* 1920, designed for the dress designer Paul Poiret by the Atelier Martine, in sycamore and pale green velvet upholstery.

Lacquered screen, 1929, by Dunand, with painted fish motif also in lacquer.

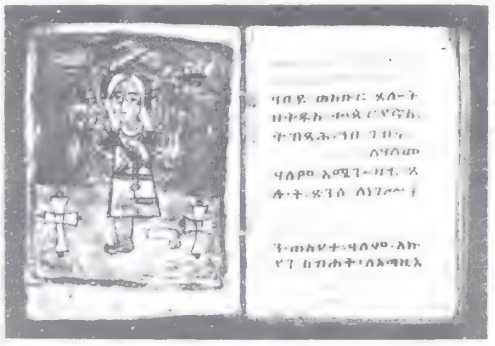
The R[illegible]
by D[illegible]
Part[illegible]
lyre[illegible]ory.

nish court

FRANCISCO GOYA. *The wine harvest*, 275 × 190 cm.

Handwriting and writing materials

An unusual exhibition is taking place until 30 September at the Musée Lavet at Pontoise, the town close to Paris which was one of the cradles of Impressionism. 'La Main, l'Ecriture et son Support' demonstrates the infinite variety of symbol and signs used for writing during the course of civilisation from pre-history to the present day. All the materials can be seen: tablets of terracotta of the Accadians and Sumerians of the second millennium, the canvas, clay and papyrus of the ancient Egyptians, the marble of the Greeks, tree barks of the Indies, ivory, lead, parchment and paper. The writing implements depended on the base material: reed, brush, spatula, quill, and the implement itself, by its very nature influenced the different signs and symbols. Until the arrival of mechanical lettering (typography) our own alphabetical signs continually changed. Since the development of printing the outlines of lettering have not altered. To complete this interesting exhibition there are strange pen-holders, pencils, inkstands and a collection of drawings and sculptures illustrating handwriting from the time of the ancient Greeks to Kupka, including the writing of Watteau and Rodin.



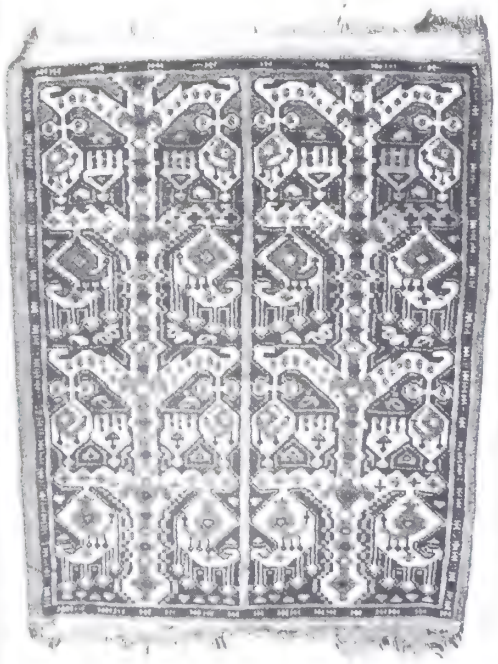
Ethiopian writing.

Pilgrimage to the Holy Land in the nineteenth century

Until 30 September the Musée Lavet of Pontoise (rue Lemercier) is mounting an original exhibition organised by the Musée d'Israël at Jerusalem: 1,815 works illustrating the adventures of pilgrims of the last century following a tradition dating back to the fourth century – a journey to the Holy Land. The exhibition contains water-colours signed by excellent English landscape artists – Edward Lear, David Roberts –, books, engravings, photographs and works of Chateaubriand and Lamartine.

Turkmen Art

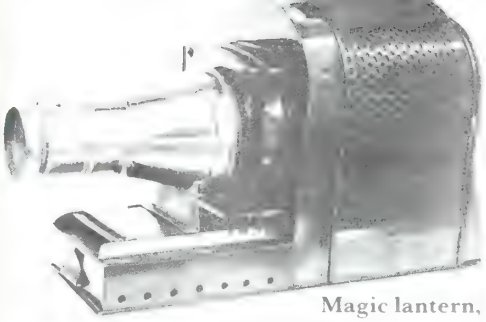
A revelation at the Musée de l'Homme, Palais de Chaillot until 30 September – the first exhibition in Paris devoted exclusively to Turkmen, one of the southern republics of the USSR in Central Asia bordering on Iran and Afghanistan. In addition to collections drawn from the reserves of the Musée de l'Homme are loans from the museum of Achkabad – the art practised by peasants and artisans who are the descendants of the nomads of the steppes. There are cloaks of silk, jewels of silver, gold and cornelian, tapestries and carpets.



Turkmen rug from the village of Bechir, 1850.

Flower painters from the seventeenth to the nineteenth century

Flower paintings, like French chamber music, should enchant, and for this a perfect mastery of technique and a particularly sure taste are essential. There is no more hazardous task than the representation of a bunch of flowers. Often these compositions are marred by an insipidity and affectation reminiscent of the tapestry work of well-bred girls of the Romantic period. But the exhibition running until 30 September at the Petit-Palais in Paris, 'Peintres de fleurs en France du XVIIe au XIXe siècle', highlights the skill of the fifty-two artists represented. Artists, known and with scientific precision reproduced the plants of the many botanical gardens being created at that time, at first on vellum or paper, and later on wood or canvas. On view here are the compositions of Jacques Linard, meticulous and at the same time sumptuous, the arrangements of Stoskopff recalling the severity of the settings of the still-lifes of his Dutch contemporaries and, in contrast, the brilliant profusion of Blin de Fontenay and Monnoyer and the typically eighteenth-century sensual creations of Nattier, Michel-Bruno Bellange and Vallayer-Coster. Delacroix brought to flower-pieces his own impassioned lyricism, Fantin-Latour a delicacy worthy of Chardin, Cézanne an enthusiasm for composition, Odilon Redon his taste for the mysterious and the bizarre, and Manet his genius for synthesis in suggesting with a few short magic strokes a bunch of flowers in a crystal vase.



Magic lantern, end of the nineteenth century.
From an exhibition of early cameras, projectors and phonographs. Does not deal directly with images at Le Louvre des Antiquaires until 5 September.

The Aegean Sea The Greek Islands

Loans from some fifteen Greek museums, together with items typical of the Greek islands which belong to French museums, have been used to reconstruct the Greece of the Bronze Age to the Classical age – from 3000 BC to 300 BC. There is fascinating comparison to be made in the sumptuous rooms of the former apartments of Anne of Austria which for the occasion have been re-opened to the public. Side by side are sculptures, jewels and vases from the most rich archeological sites of the same workshop, but separated by centuries. Complementary items demonstrate the diversity of particular characteristics of successive cultures throughout the years: clay and marble receptacles of the third millennium, Cretan sarcophagi of the Mycenaean era, earthenware wine jars recently discovered at Thera buried after a volcanic eruption three and a half thousand years ago, metal, sculptured and ceramics on which the geometrical and floral designs have much in common with Egyptian art, Cubism and the ancient forms of contemporaries. Cycladic architecture, created three thousand years ago, became the ideal of Beauty which expressed itself in the simplest and purest of lines.

GERALD SCHURR

Male idol, marble, Cycladic, *c.* 3200 BC.–2700 BC. Height: 25 cm.

Fragonard Drawings in Pasadena

The Norton Simon Museum in Pasadena has completed a [illegible] exhibition of drawings by Jean Honoré Fragonard. The works are grisaille oil master paintings made by the [illegible] before [illegible]

A [illegible] of the Academy of France in Rome, Fragonard [illegible] Jean Claude Richard, the Abbé de Saint Non. In the course of [illegible] Fragonard became an extensive [illegible] Europe with the Abbé. The two [illegible] visited [illegible] including Naples, Bologna, Florence and finally Venice before returning to Paris in the fall.

The Venetian [illegible] Fragonard [illegible] copy after the masters [illegible] each city they visited. A large number of the copies were later [illegible] and presented to Saint Non in a series of [illegible] volumes. The artist made [illegible] this Italian journey. The largest single group of [illegible] contemporary [illegible] Norton Simon Foundation collection. The British Museum holds seventy-one, and a few are known in other museums, including the Metropolitan Museum of Art and the Louvre Art Museum.

[illegible] Fragonard [illegible] the spirit of the period. [illegible] copies [illegible] the opportunity [illegible] Fragonard. He copied the work of [illegible] artists, but his notebooks were dominated by Luca Giordano, G. B. Tiepolo, Tintoretto, and Veronese.

[illegible] Fragonard [illegible] consistently reveals his own manner and personality. In copying such disparate styles as those of Poussin, Tiepolo, Ricci, or Rubens, Fragonard's [illegible]

In some cases, these drawings are the only [illegible] Fragonard [illegible] Ricci, but Fragonard [illegible]

Cagnacci.

[illegible] a selection of one hundred drawings from the [illegible] collection, the Museum [illegible] will [illegible] be shown [illegible] the Simon Foundation collection in the United States. Address to the exhibition are photographs [illegible]

JEAN-HONORE FRAGONARD
Study after Il Correggio: Madonna and Child with Saints (Il Giorno),
black chalk on paper.
Fragonard has transformed the sleek sophisti- [illegible] Madonna [illegible] Correggio [illegible] Italian heroes [illegible] sketches were [illegible] the [illegible]

Loans to Washington

[illegible] exhibitions [illegible] at the National Gallery of Art, Washington, [illegible] ing round some important loans from Leningrad and Paris. [illegible] Italian Renaissance Paintings from the Hermitage [illegible] Benois Madonna, possibly painted in 1478 early in his career. This is supported by ten other [illegible] Leonardo contemporaries or influences [illegible] Botticelli, Lorenzo di Credi, Perugino and Andrea del Sarto. An [illegible] Dr. Armand Hammer and [illegible] Dr. Armand Hammer [illegible]

[illegible] Exhibition [illegible] Nimodi Gallery, May [illegible] Centre Museum [illegible] New York [illegible] May [illegible] [illegible]

The core of the second [illegible] Delacroix' [illegible] Delacroix' [illegible] from the [illegible] below [illegible]

Book Reviews

Baroque and R
D
Edited
Ed

our advantage in

St Paul's, the north-west tower

Hunting horn in D at eighteenth-century pitch, close-coiled with removable bell, in original case.
Anonymous English, *c.* 1705.
Carse Collection, Horniman Museum, London.

Illustrated in The World of Baroque and Classical Musical Instruments. Dr Jeremy Montagu has written the illustrations and [illegible] Nicholas Yellin, David and Charles £7.95, Jeremy Montagu's enthusiasm for the authentic performance of Baroque and classical music is matched by a depth that matches his erudite volume The World of Mediaeval and Renaissance Musical Instruments

[illegible] at a two-third of the 432 illustrations including previously all 32 colour plates. They are produced to a high consistently standard without one or two exceptions. Some look so angry and thunderous [illegible] No. 6 [illegible] 405 poor that one suspects they could be reproduced from colour transparencies, for with blue skies they would look correct. The location was however, together with those that are stanced at [illegible] angle [illegible] No. [illegible] 38 [illegible] are also commendable because the Baroque and Rococo themselves do so overwhelm the senses in drama and spectacle. Moreover most of the [illegible] are of considerable beauty and introduce the reader to little-known treasures, such as the staircase of the Dom Knecht Palace in Vienna and the marble altar in S Caterina at Palermo.

It would be invidious to single out any particular chapter as [illegible] to edit on this subject. There is a professional and efficient hand at work on each page, and the reader may therefore imbibe with complete confidence. He may come to [illegible] treasure-trove of buildings and I could have wished for a little more of the superb carved [illegible] figures in Bohemia, many now set [illegible] and museums in the National Gallery cloister collection [illegible] the former monastery of Saint [illegible] Prague, or of the sculptural achievements of Georg Raphael Donner in Austria and elsewhere. But this would have stretched the strict interpretation of a book dealing with 'Architecture and Decoration' a little too far, although Donner's [illegible] at Bratislava were once part of a fully Baroque scheme by him. It is the only truly comprehensive coverage before in English apart perhaps from Eberhard Hempel [illegible] and invaluable volume in the Pelican

JAMES MCNEIL WHISTLER
Caricature of Oscar Wilde,
***c.* 1885, pen and ink.**
University of Glasgow, Hunterian Art Gallery.

Illustrated in Frances Spalding's 'Whistler' (80 pages, 43 illustrations and 28 colour. London: Phaidon Press, £5.95, $14.95). The concise text and choice of illustrations by Mrs. Spalding makes this a delightful companion to her 'Magnificent Dreams: Burne-Jones and the Late Victorians', also published by Phaidon in this format. Another of the titles to be recommended is 'The Baroque Painters of Italy' by Charles McCorquodale (60 pages, 41 illustrations and 28 colour. £5.95, $14.95), which is the first general introduction to the subject to be published in English for over fifteen years.

'History of Art' series – which makes us yearn, insatiably, for such extra riches. It would have been useful, too, to have a little about Hungary and Poland, and to see views of the attractive palaces at Godollo and Radzyn, the Greek-Catholic Cathedral of Saint George at Lvov, or the pilgrimage church at Poczajow. But such coverage might have robbed space from the welcome mentions of Spanish America and Brazil, and for even a book on the Baroque there must be a final restraining economic framework.

The concluding sections of any serious book such as the Bibliography and the Glossary are usually well managed. Those compiled here by Sir Anthony and his colleagues are uniformly useful and written in a friendly style. They are also complete and up to date: the fluent study of 1977 by J. R. Martin was published presumably too late for mention? They complement a wide-ranging and authoritative book which has been designed in handsome two-column format by Harold Bartram, although one might cavil a little at the minute typeface used for the four-column Index. I commend it all however with great enthusiasm: it will instruct many to know more of the superb realisations of Baroque and Rococo artists.

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MISCELLANEOUS

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